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Концертный репертуар пианиста

КОНЦЕРТНЫЕ ПРОИЗВЕДЕНИЯ СОВЕТСКИХ КОМПОЗИТОРОВ

CONCERT PIECES BY SOVIET COMPOSERS

Выпуск 13
Instalment 13

Москва · Moscow
ВСЕСОЮЗНОЕ ИЗДАТЕЛЬСТВО
· СОВЕТСКИЙ КОМПОЗИТОР ·
SOVETSKY KOMPOZITOR PUBLISHERS
1985

КОНЦЕРТНЫЙ РЕПЕРТУАР ПИАНИСТА

КОНЦЕРТНЫЕ ПРОИЗВЕДЕНИЯ СОВЕТСКИХ КОМПОЗИТОРОВ

CONCERT PIECES BY SOVIET COMPOSERS

ДЛЯ ФОРТЕПИАНО
FOR PIANO

Выпуск 13
Instalment 13

Москва · Moscow
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·СОВЕТСКИЙ КОМПОЗИТОР·
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К $\frac{5206010100-204}{082(02)-85}$ 179—85

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Посвящается Теймуру Шамсиеву

Семь пьес с интерлюдиями в мугамных ладах

Seven Pieces with Interludes in Mugham Modes

ПРЕЛЮДИЯ PRELUDE

Джаваншир КУЛИЕВ
Javanshir KULIYEV

Allegretto

Ф-п.

mf *pp*

attacca

Подготовка рояля:

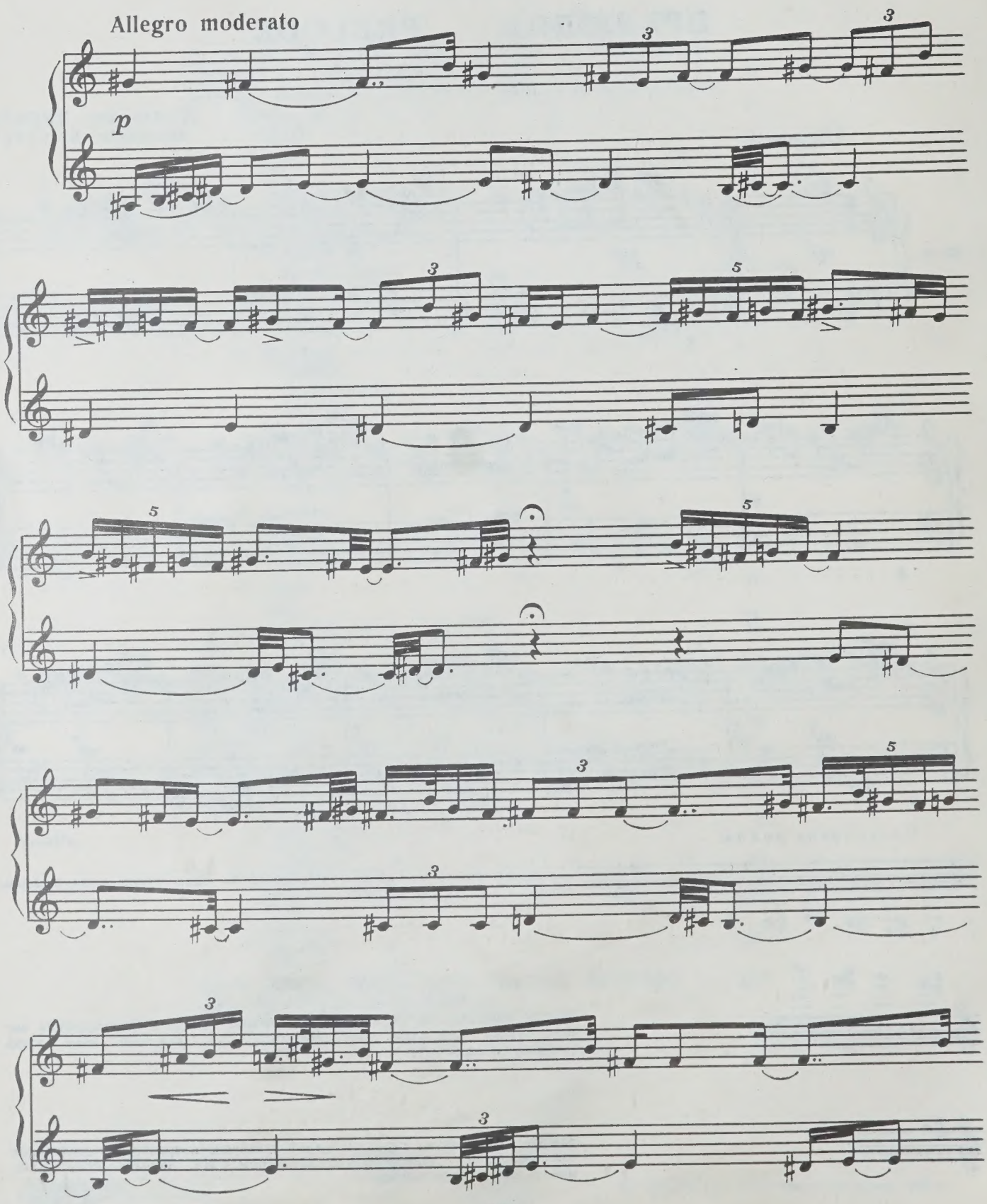
На струны надеть мягкий ластик с прорезями. Звук станет приглушенным, похожим на звук у́да (лютни).

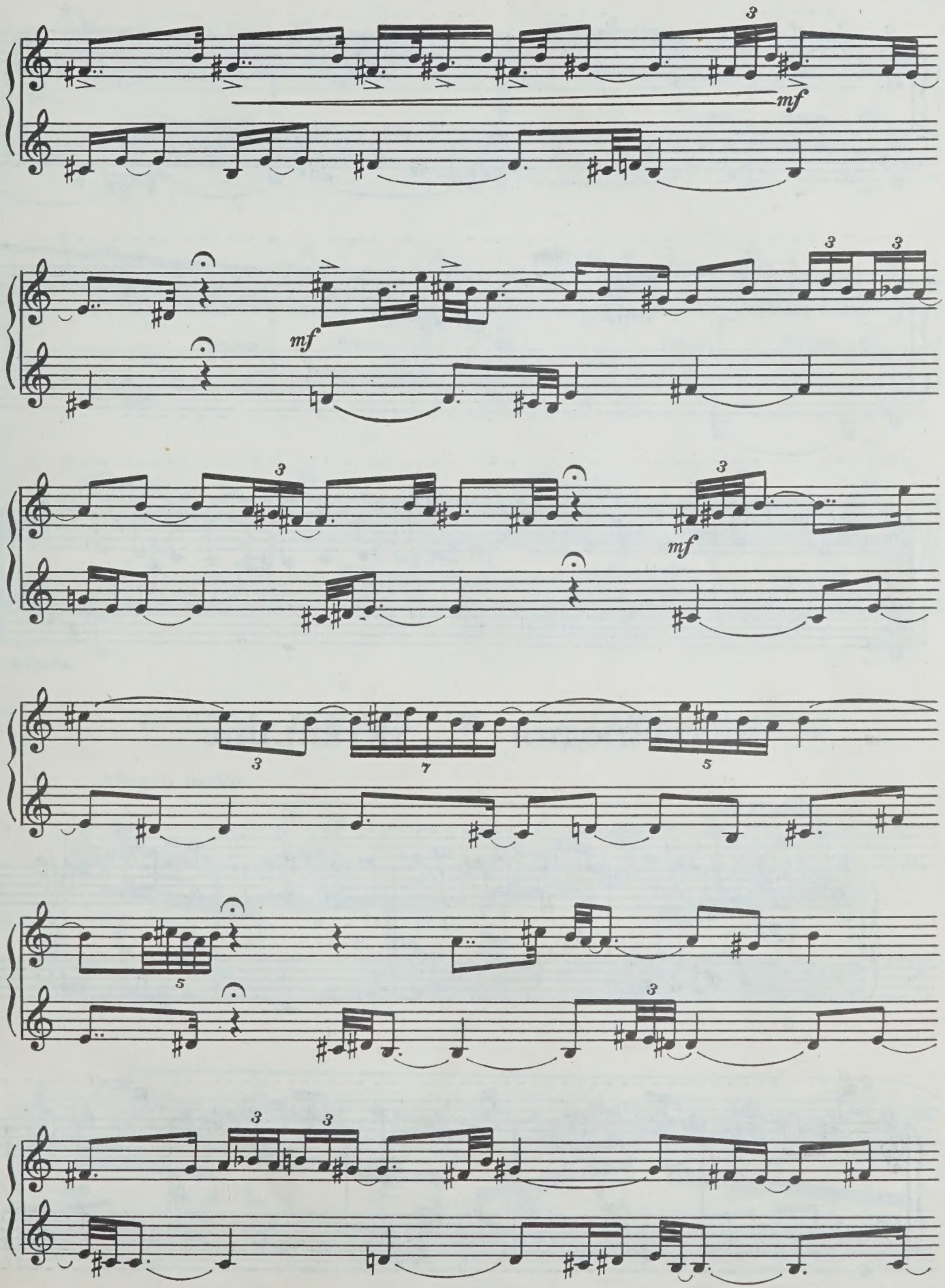
Между струнами плотно вставить по резинке (ластик). Определенная высота звуков не должна прослушиваться — они напомнят гоша́ нагара́ (ударный инструмент).

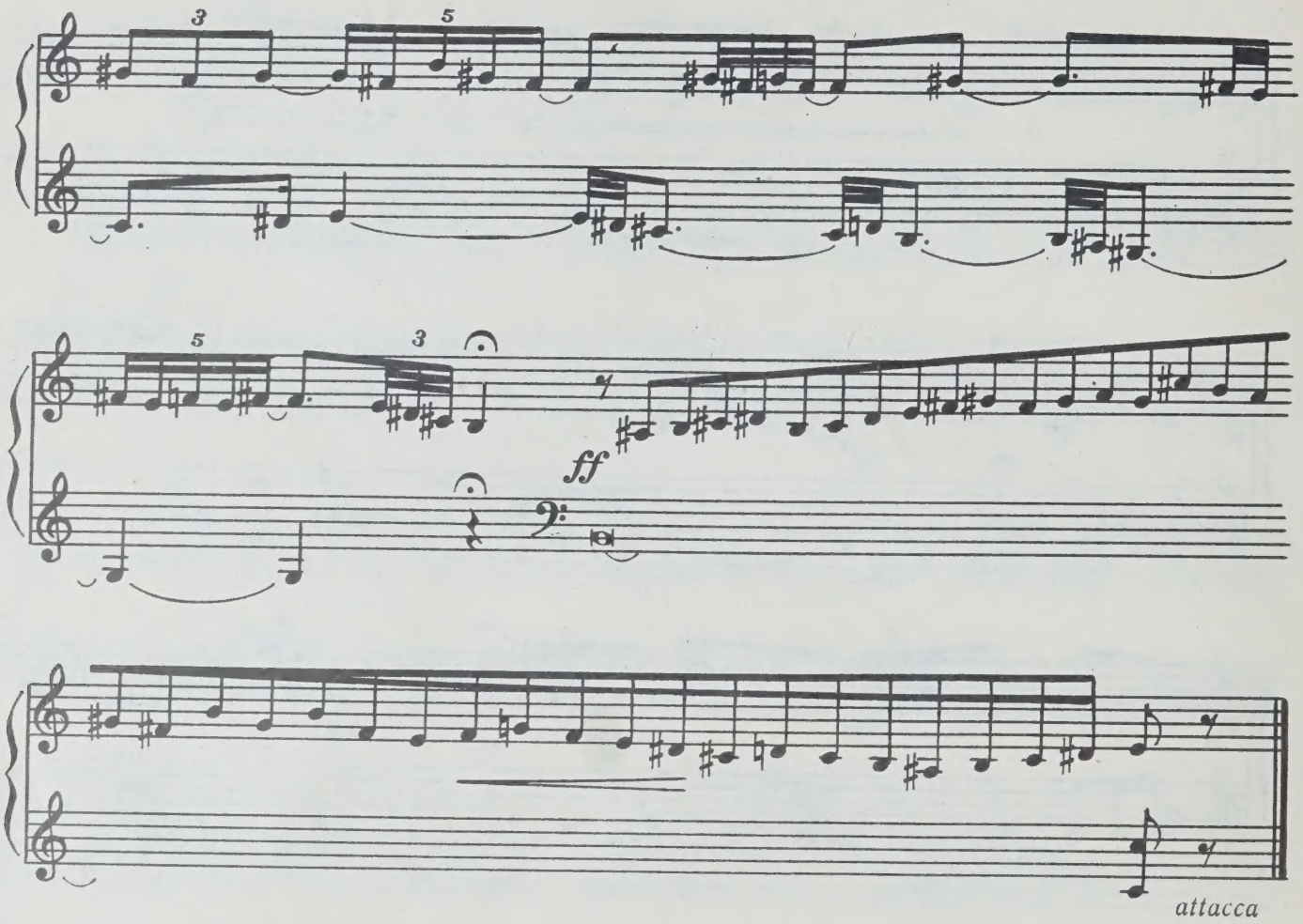
Зажать между двумя струнами (приблизительно посредине их длины) металлический винт длиной 35 мм., диаметром 4 мм. Звучание станет напоминать бой стенных часов.

с 7096 к

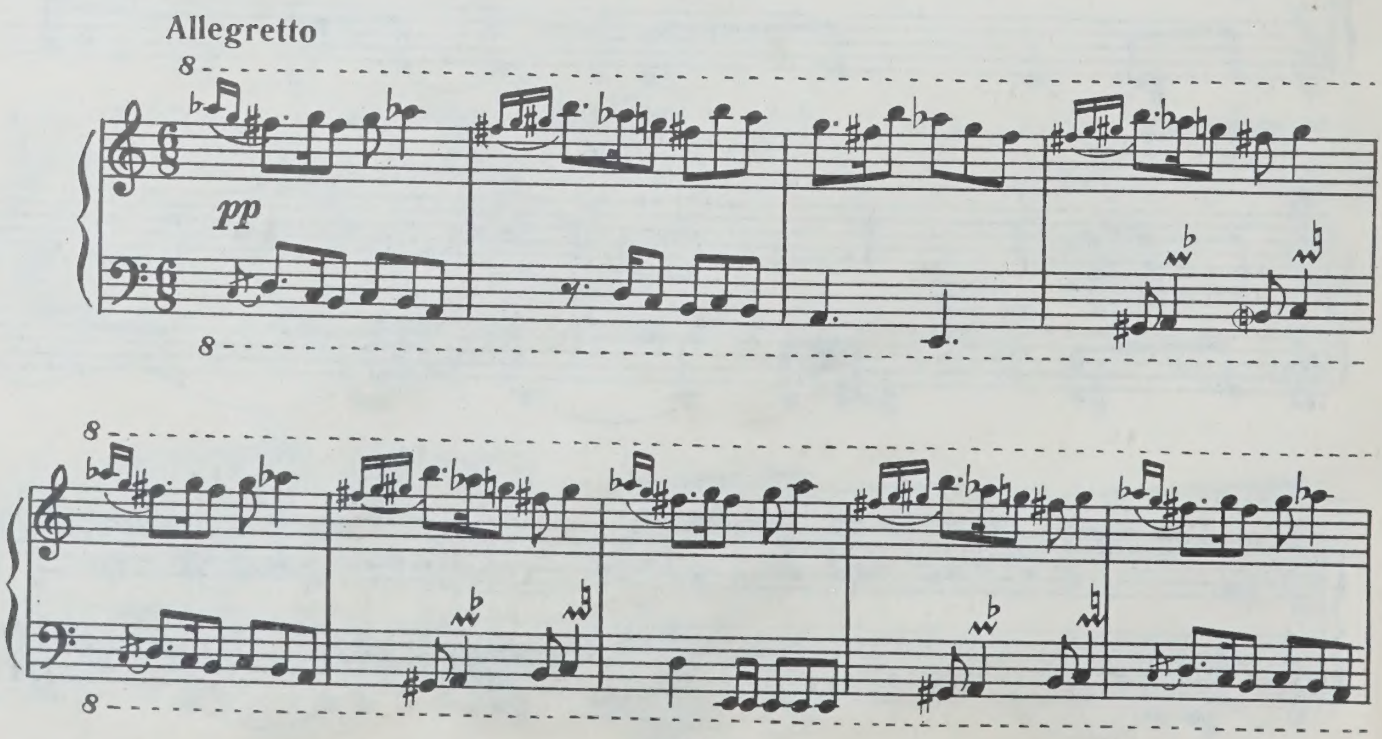
РАСТ 1 RAST

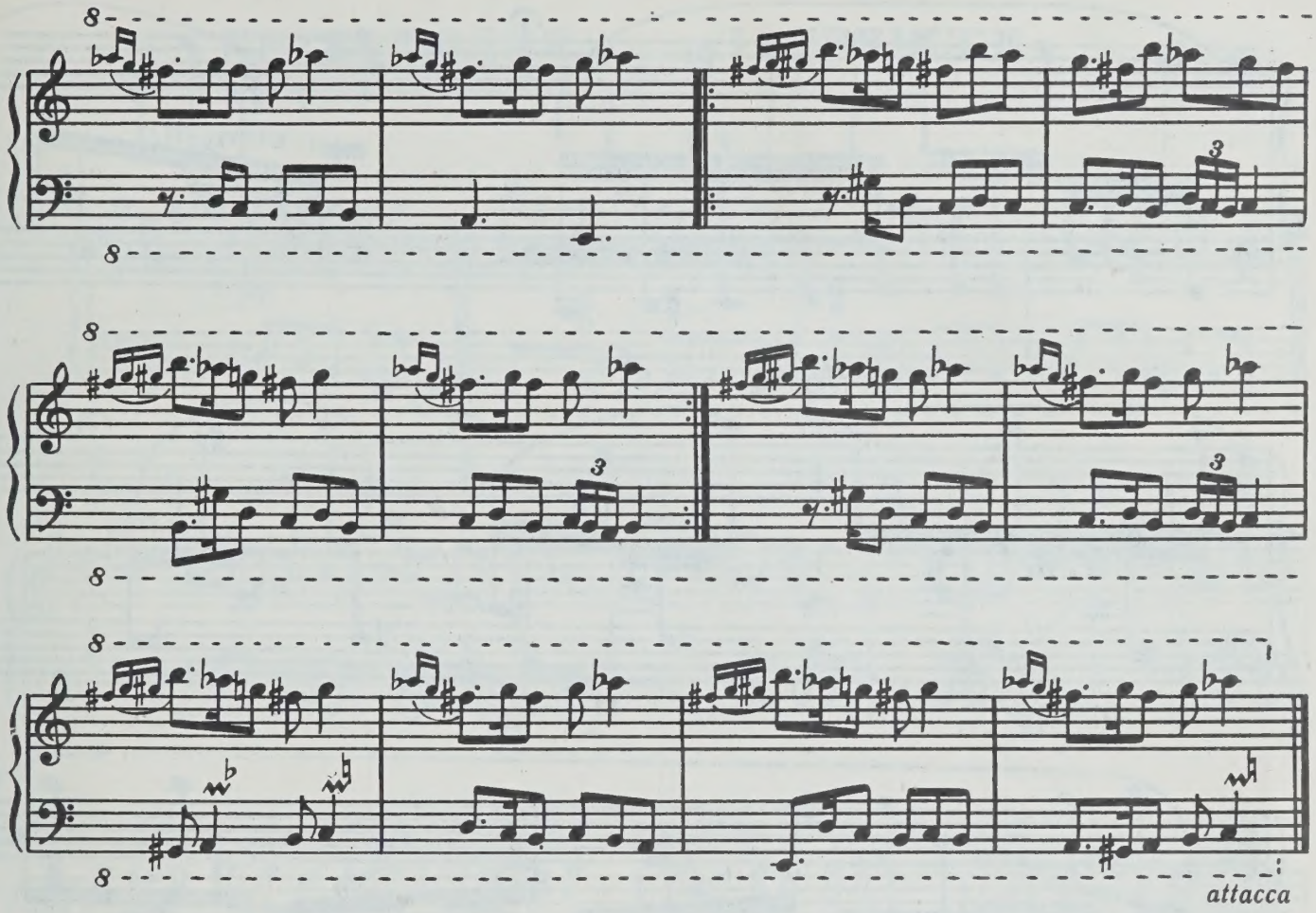



mf
mf
mf



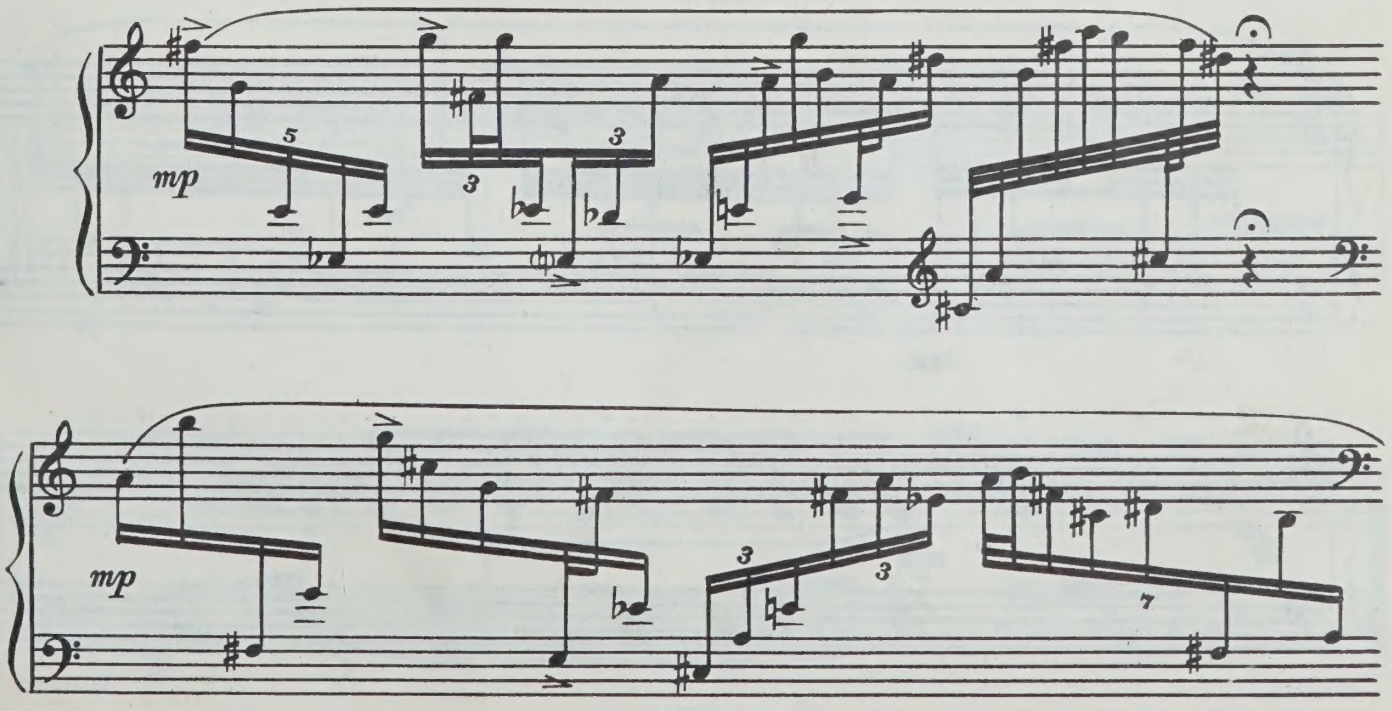
ИНТЕРЛЮДИЯ INTERLUDE

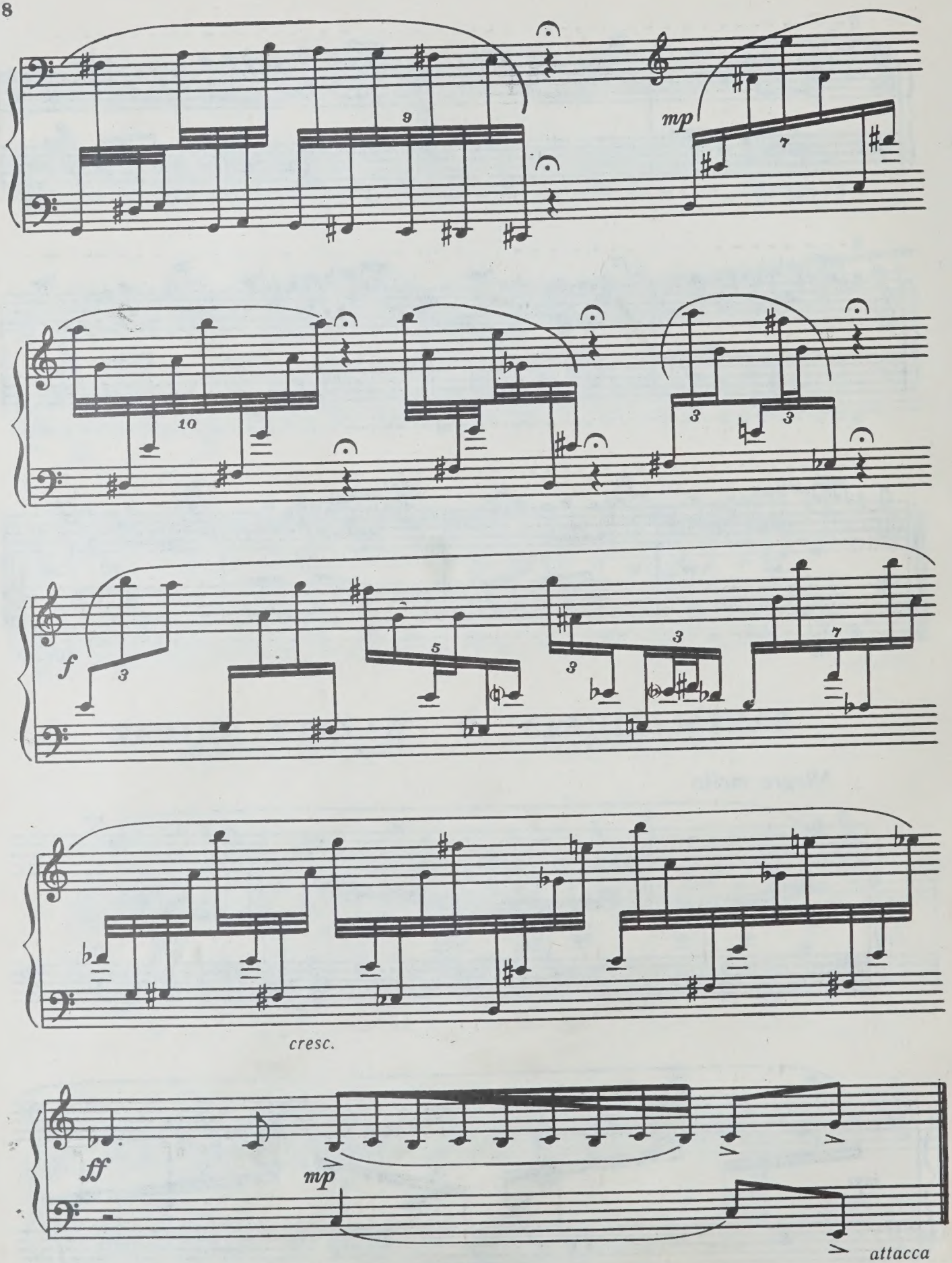




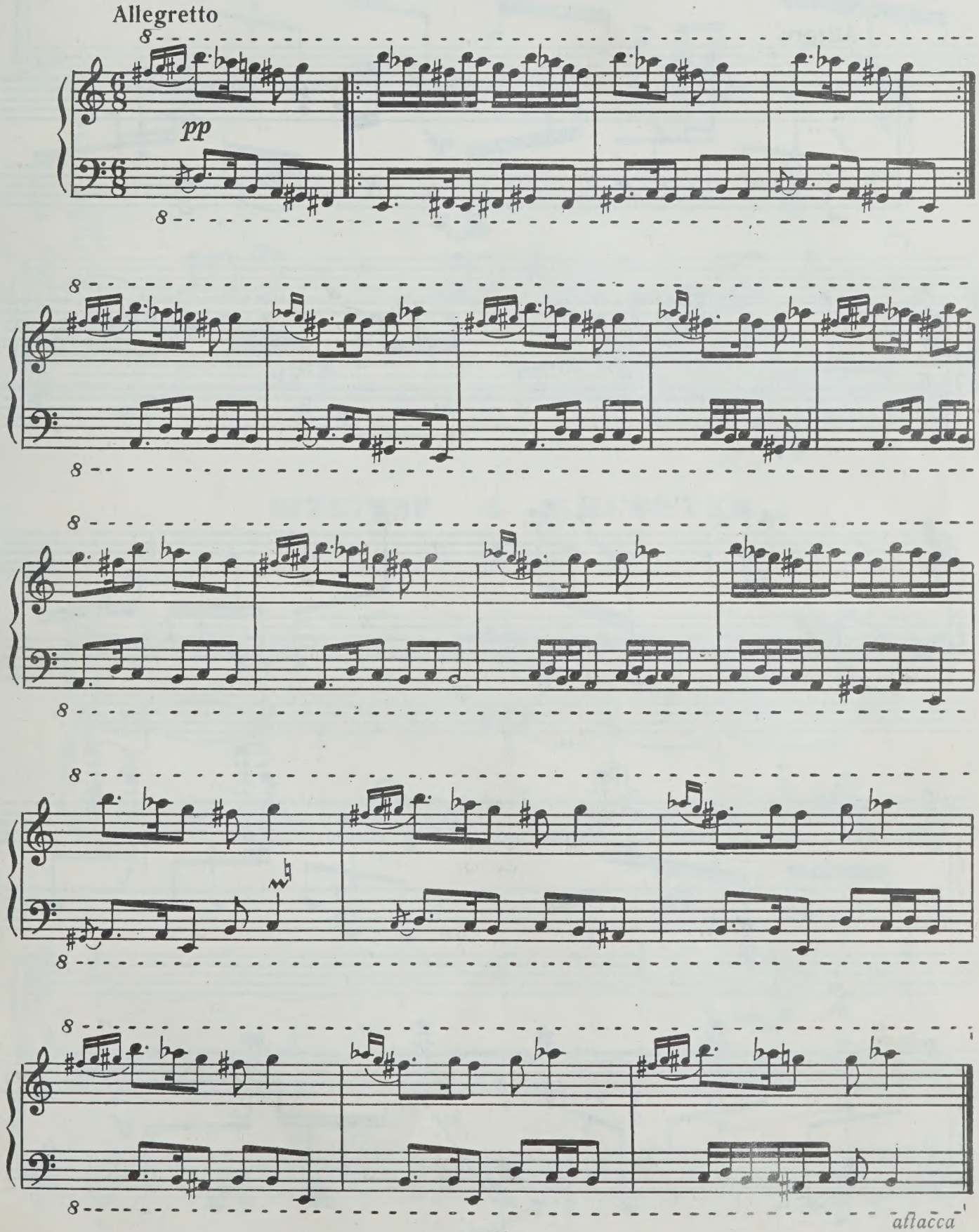
БАЯТЫ - ШИРАЗ 2 BAYATY - SHIRAZ

Allegro molto

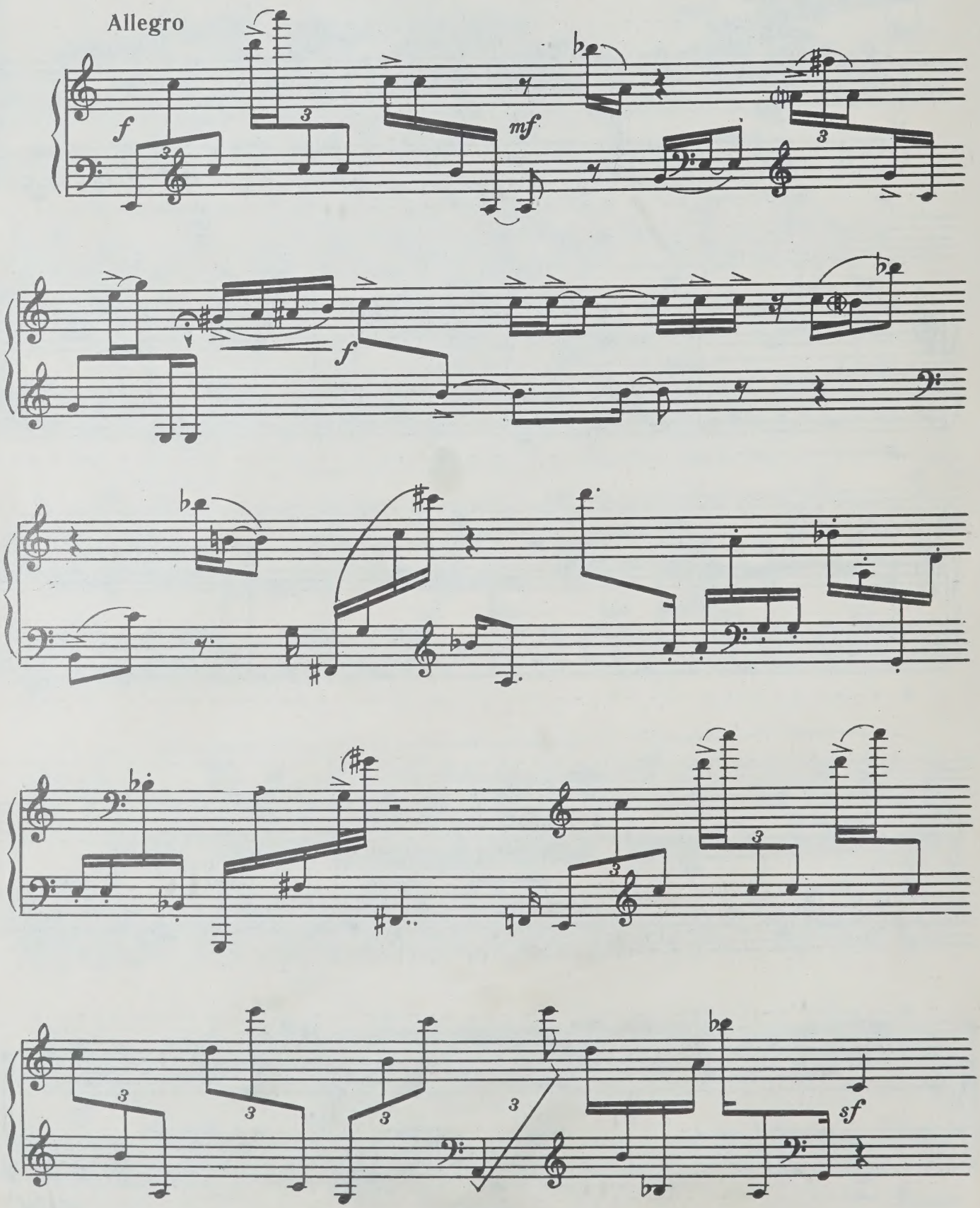


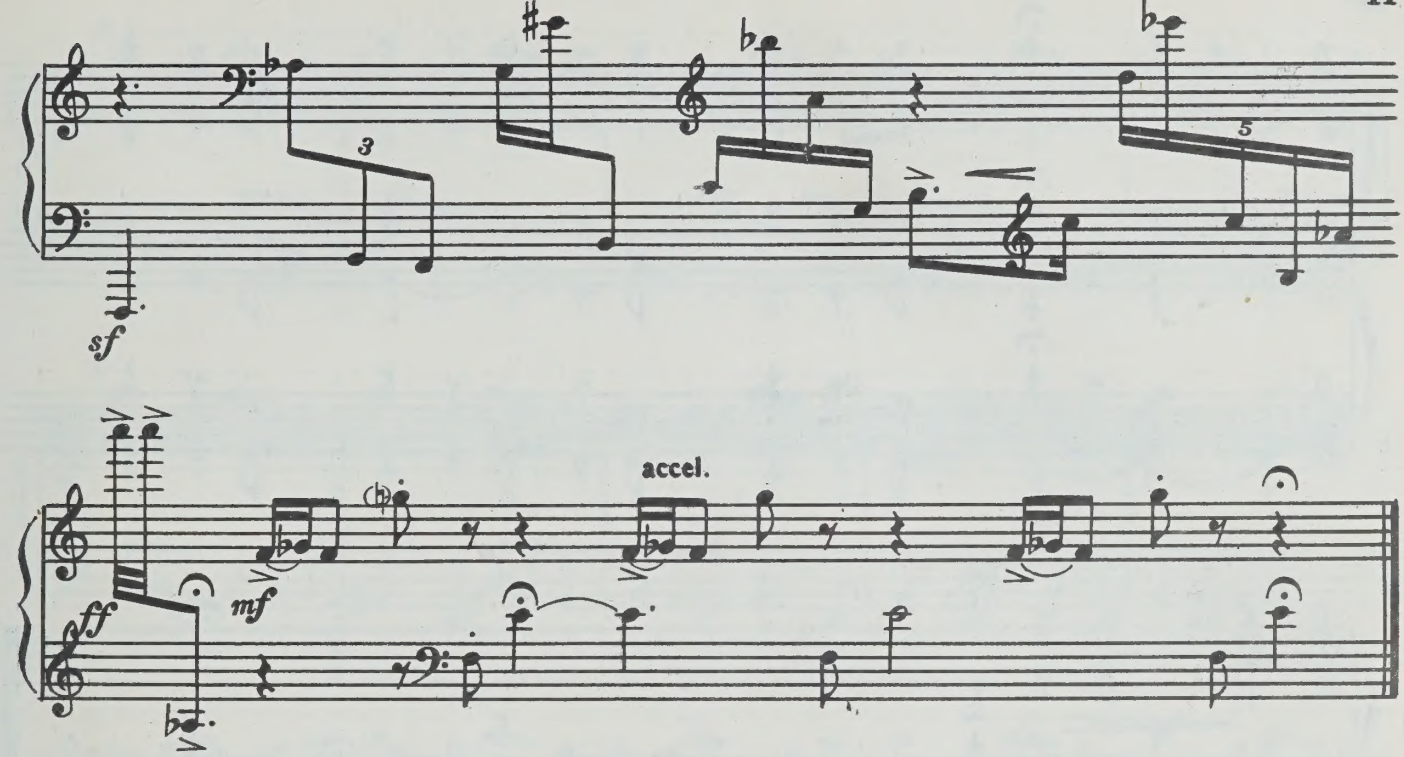

mp
f
cresc.
ff
mp
attacca

ИНТЕРЛЮДИЯ INTERLUDE

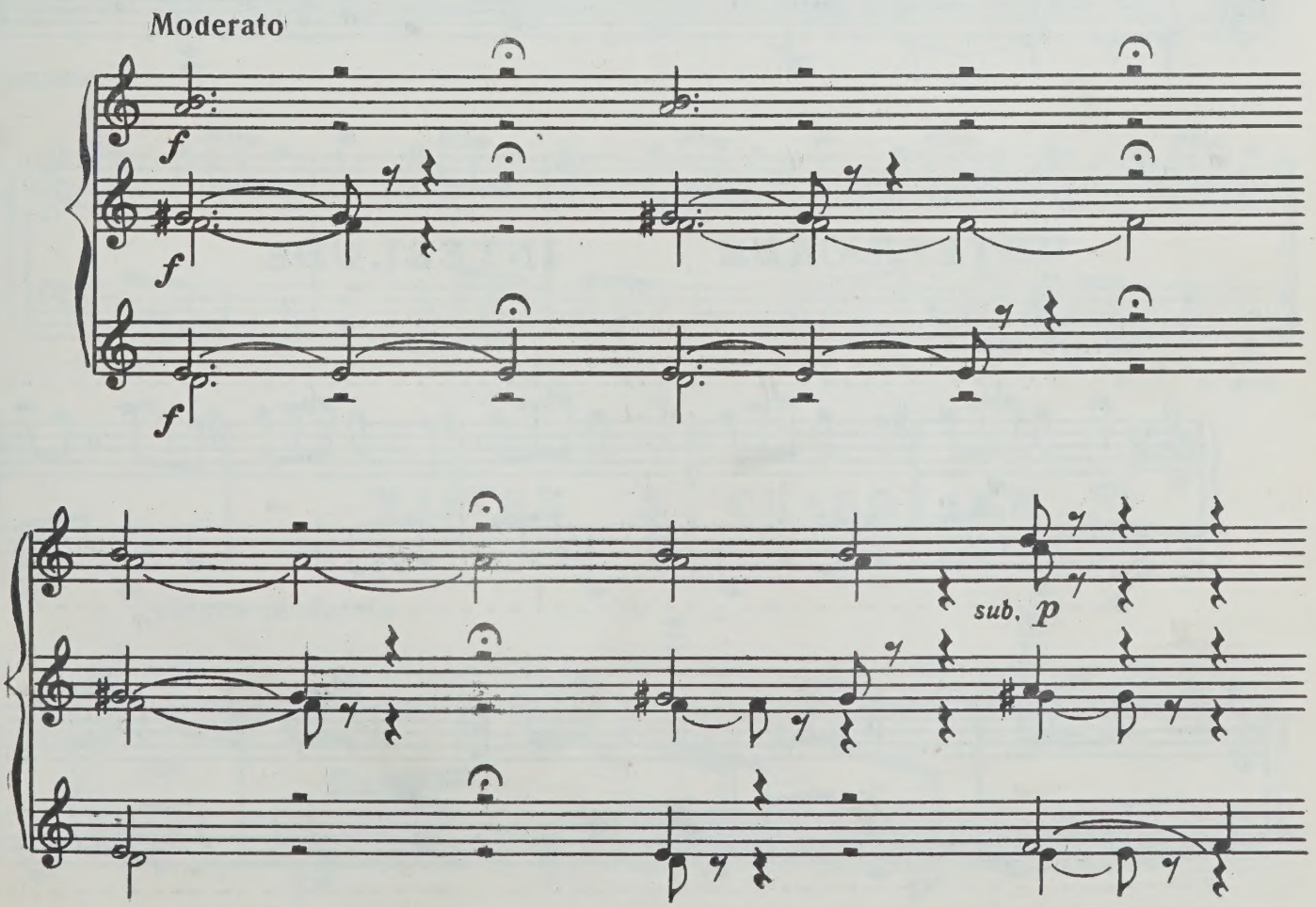


СЕГЯХ 3 SEGYAKH





ШУШТЭР 4 SHUSHTER



mf

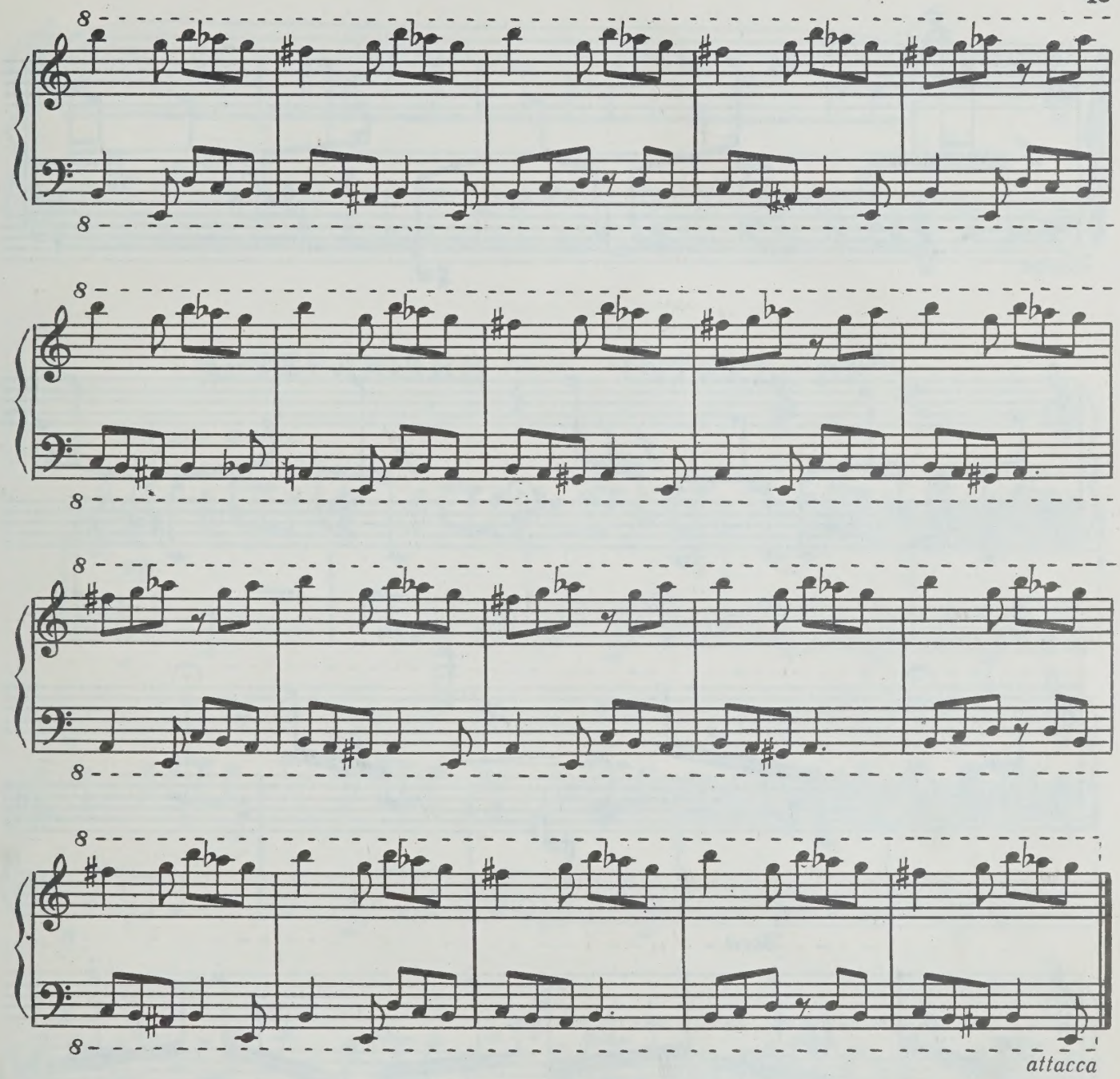
p

attacca

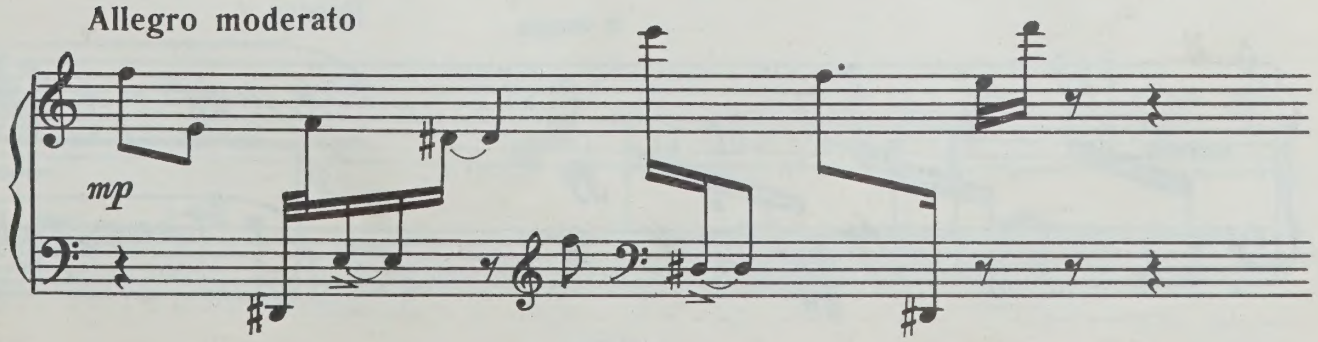
ИНТЕРЛЮДИЯ INTERLUDE

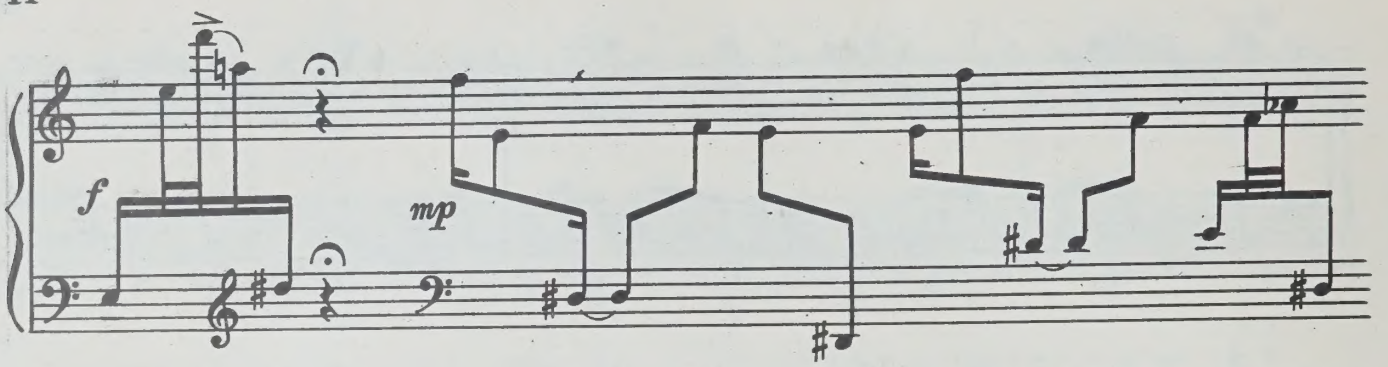
Allegro molto

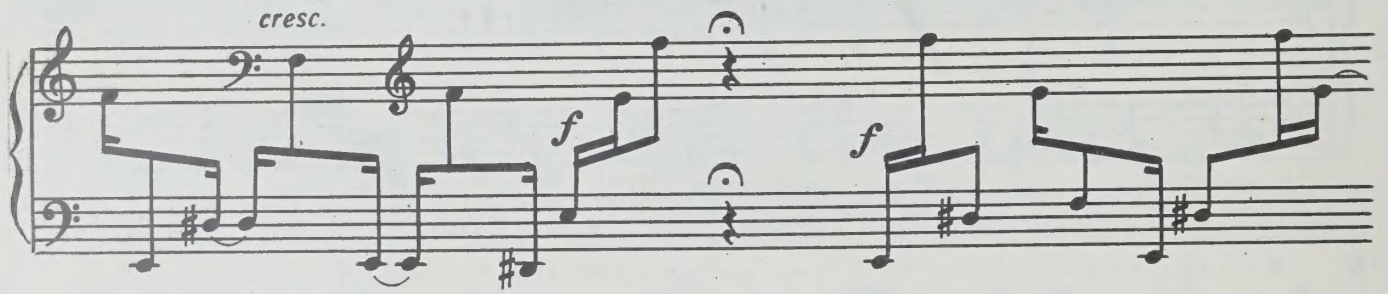
pp

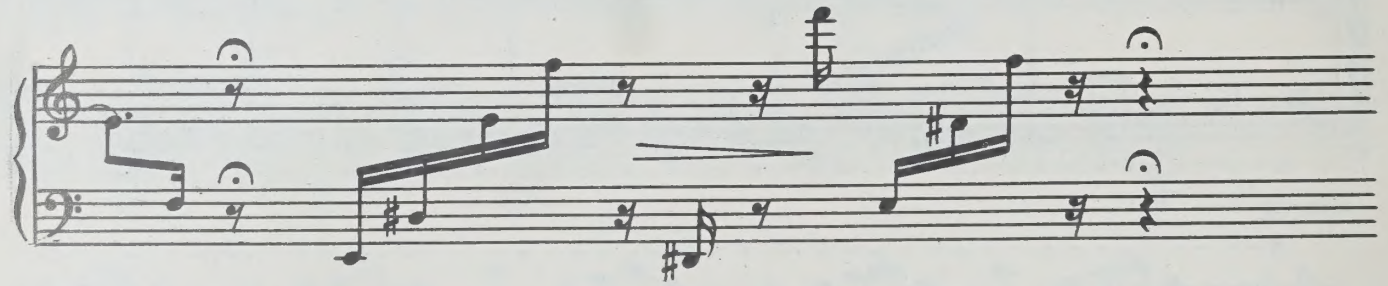


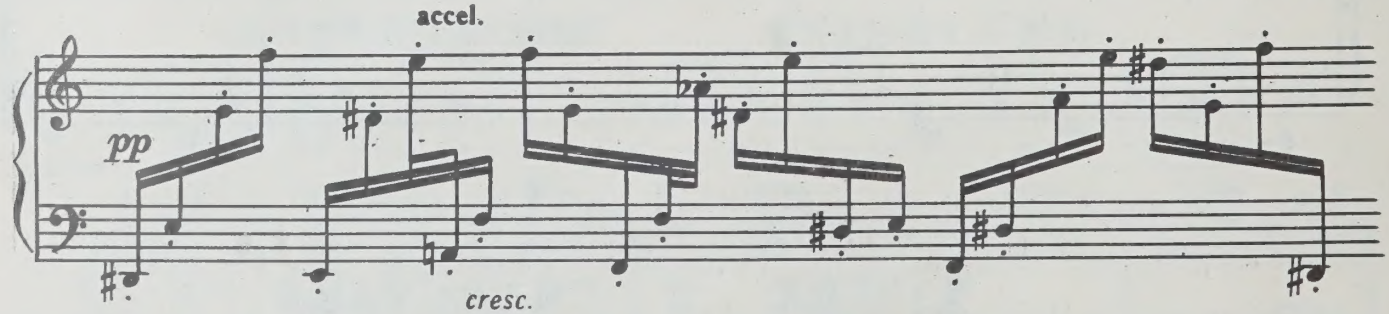
ЧАРГЯХ 5 CHARGYAKH

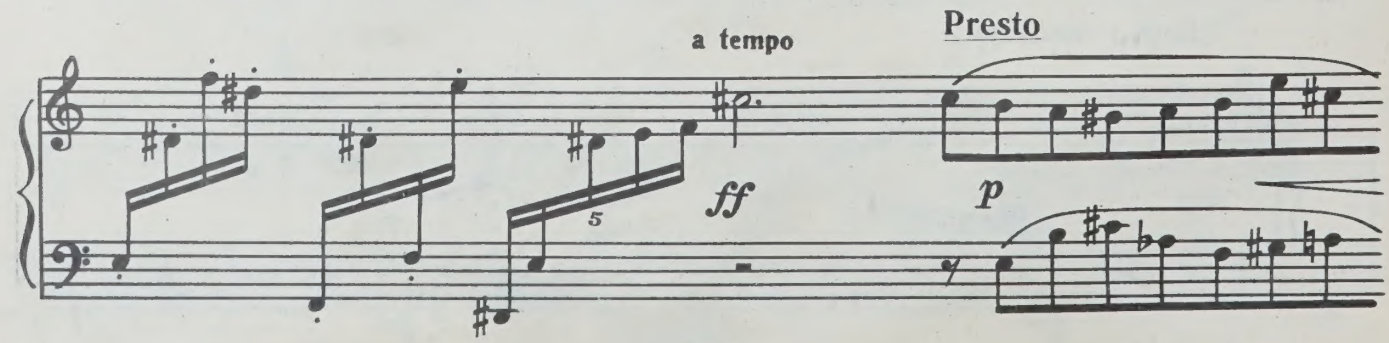


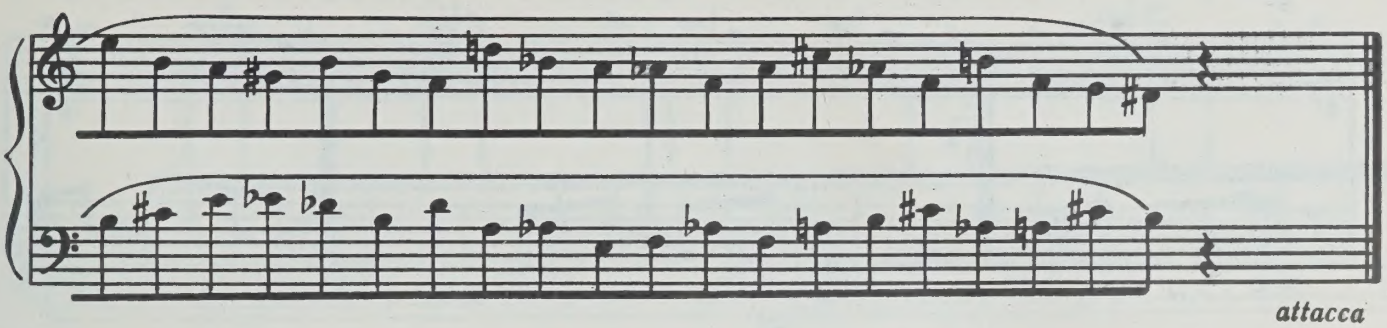

f
mp


cresc.
f
f



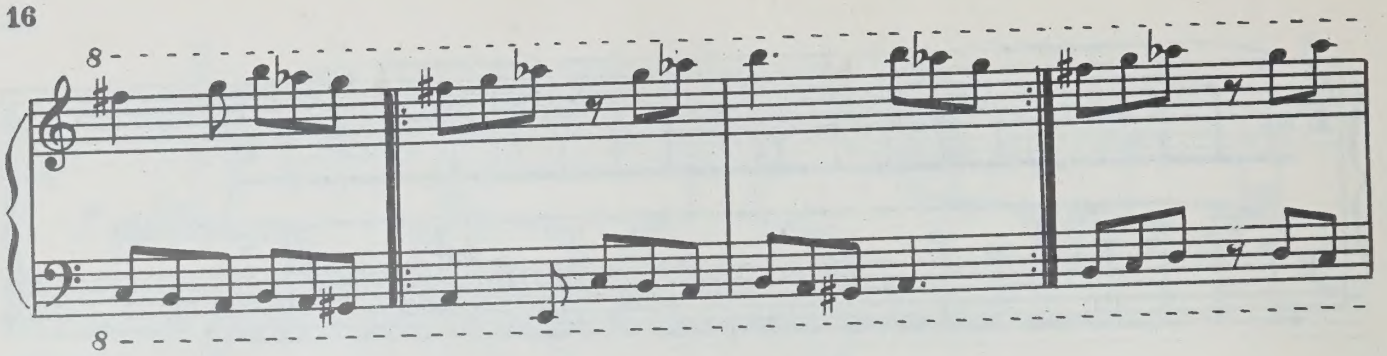

accel.
pp
cresc.

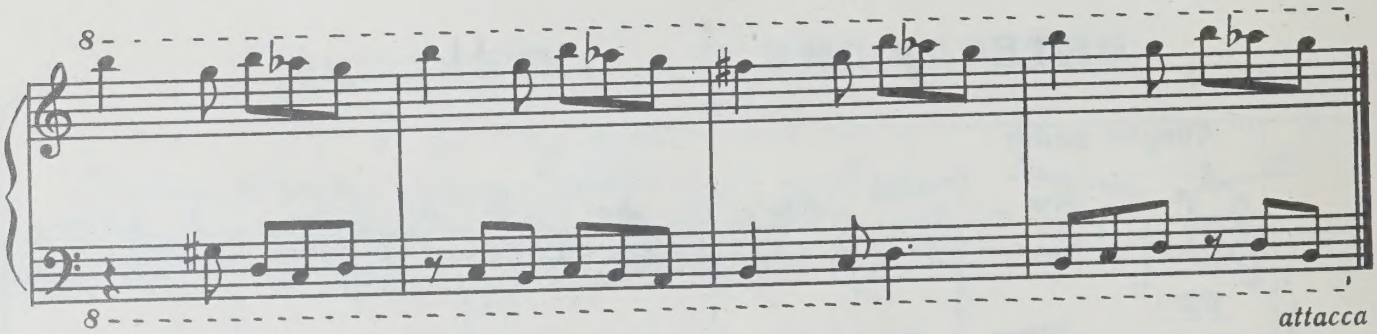

a tempo
Presto
ff
p
5



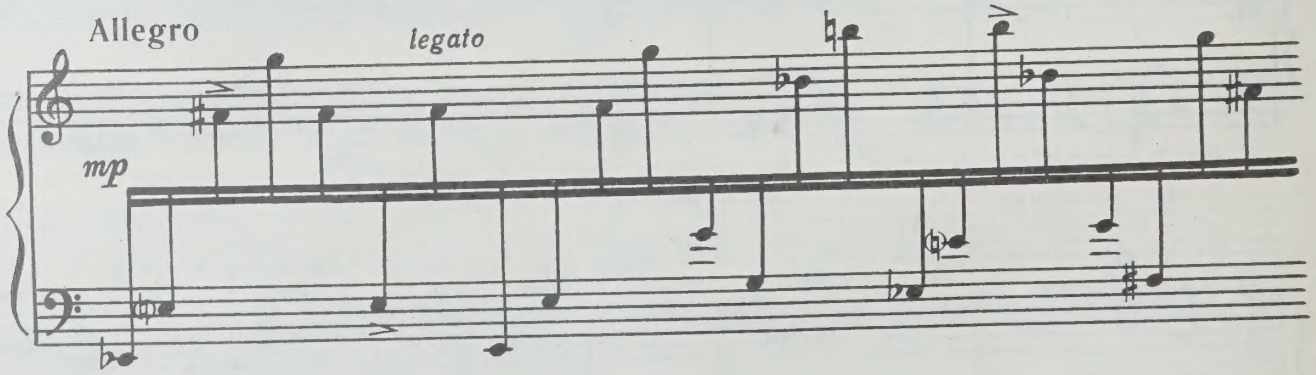
ИНТЕРЛЮДИЯ INTERLUDE

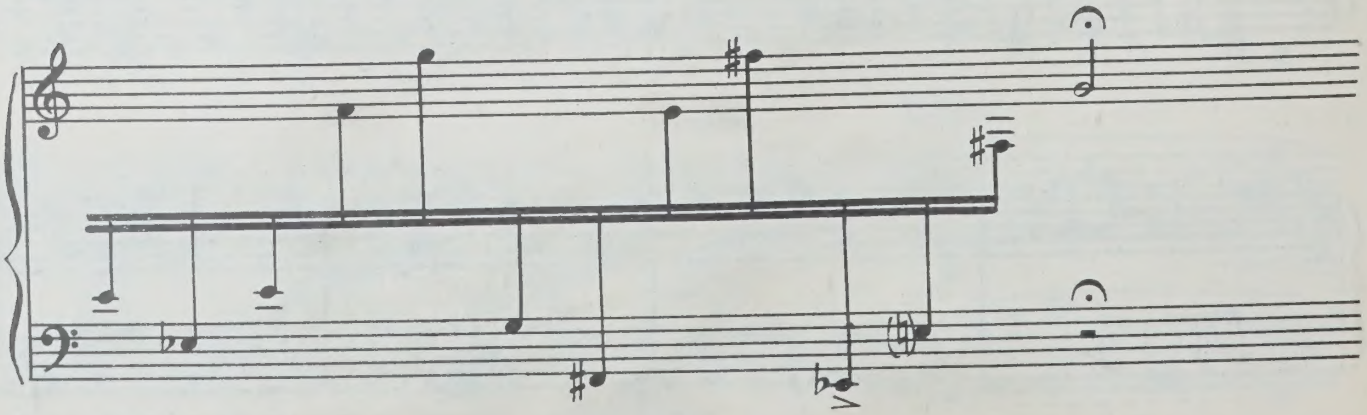
Allegro molto

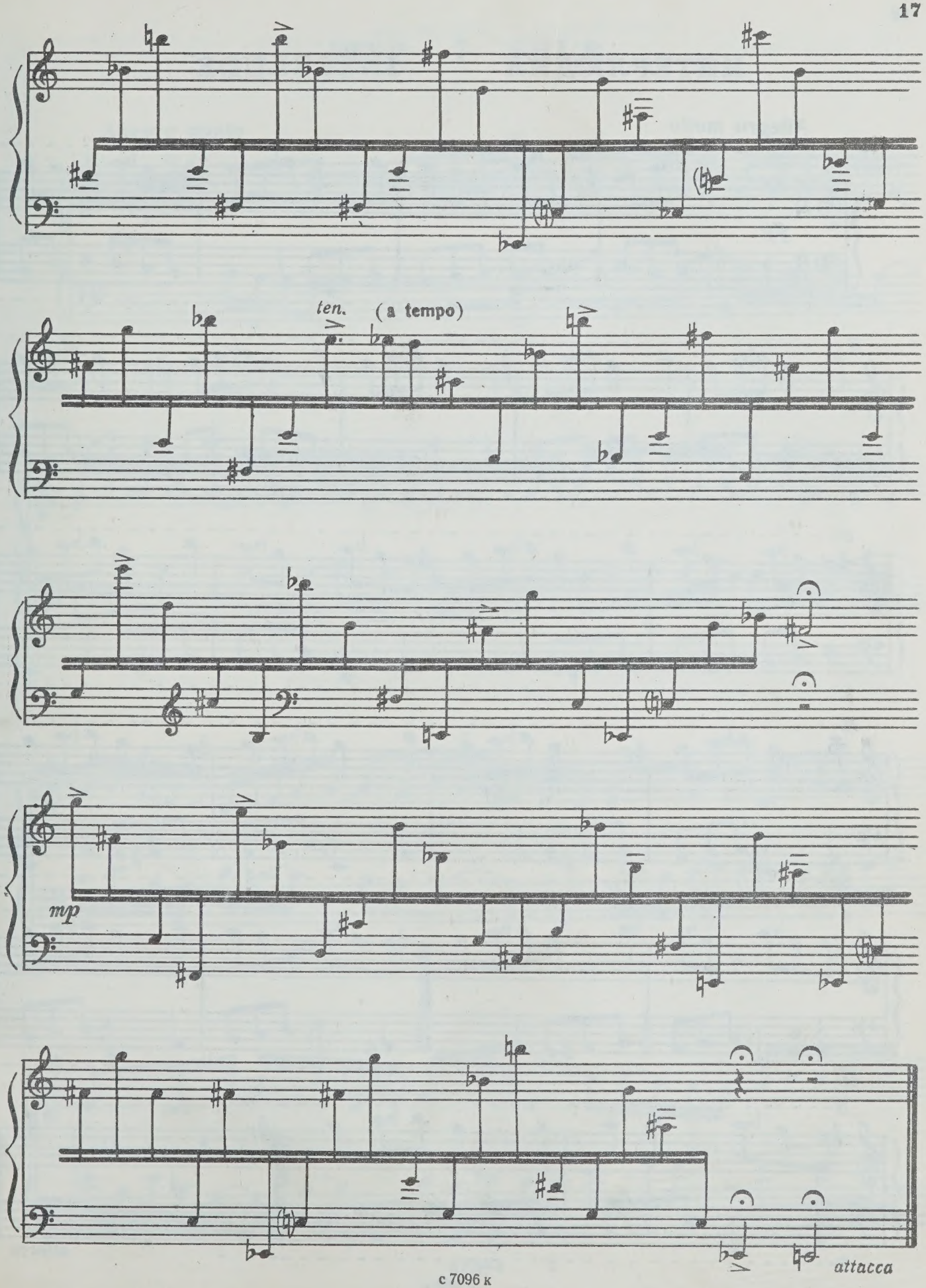




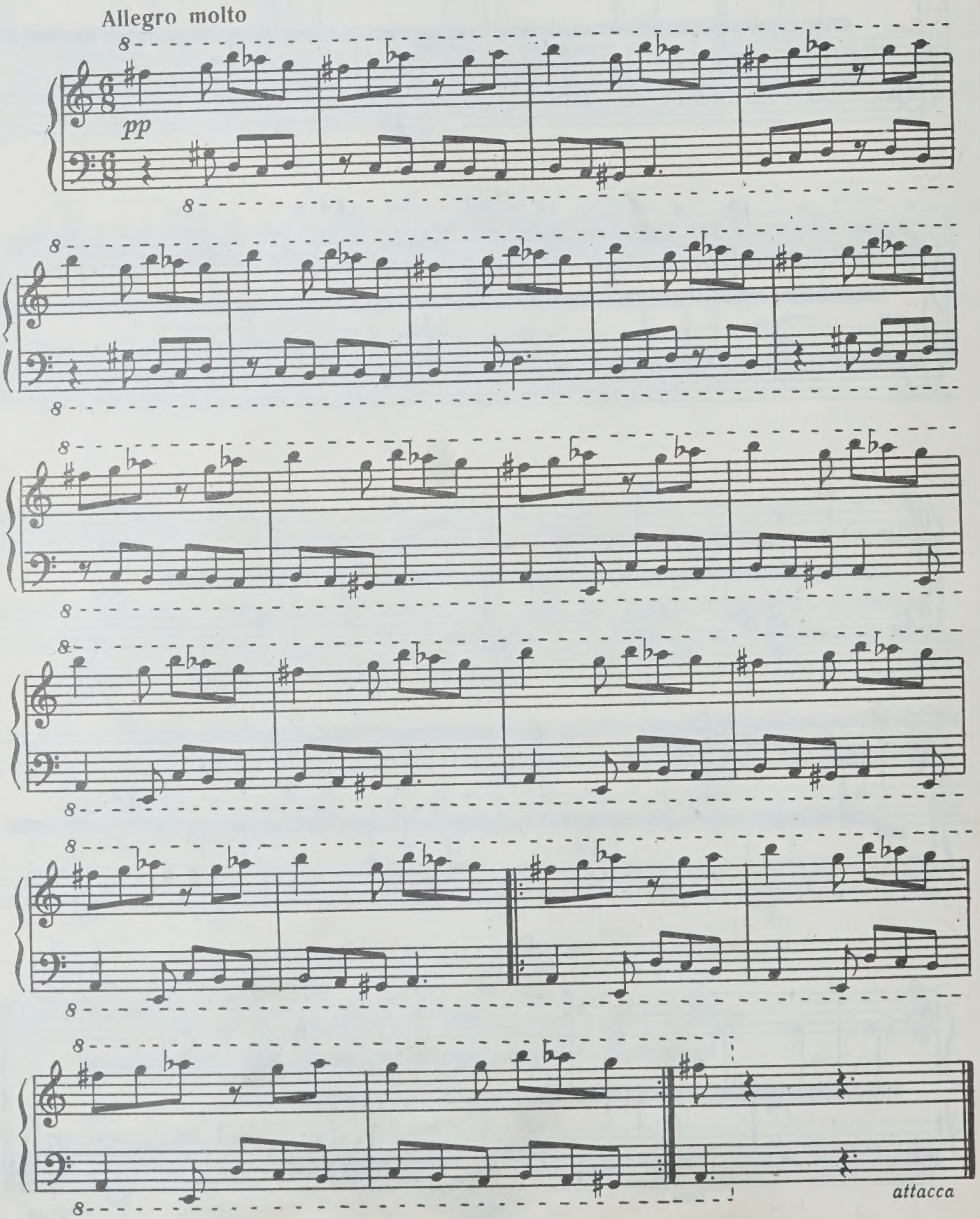
ХУМАЮН 6 KHUMAYUN



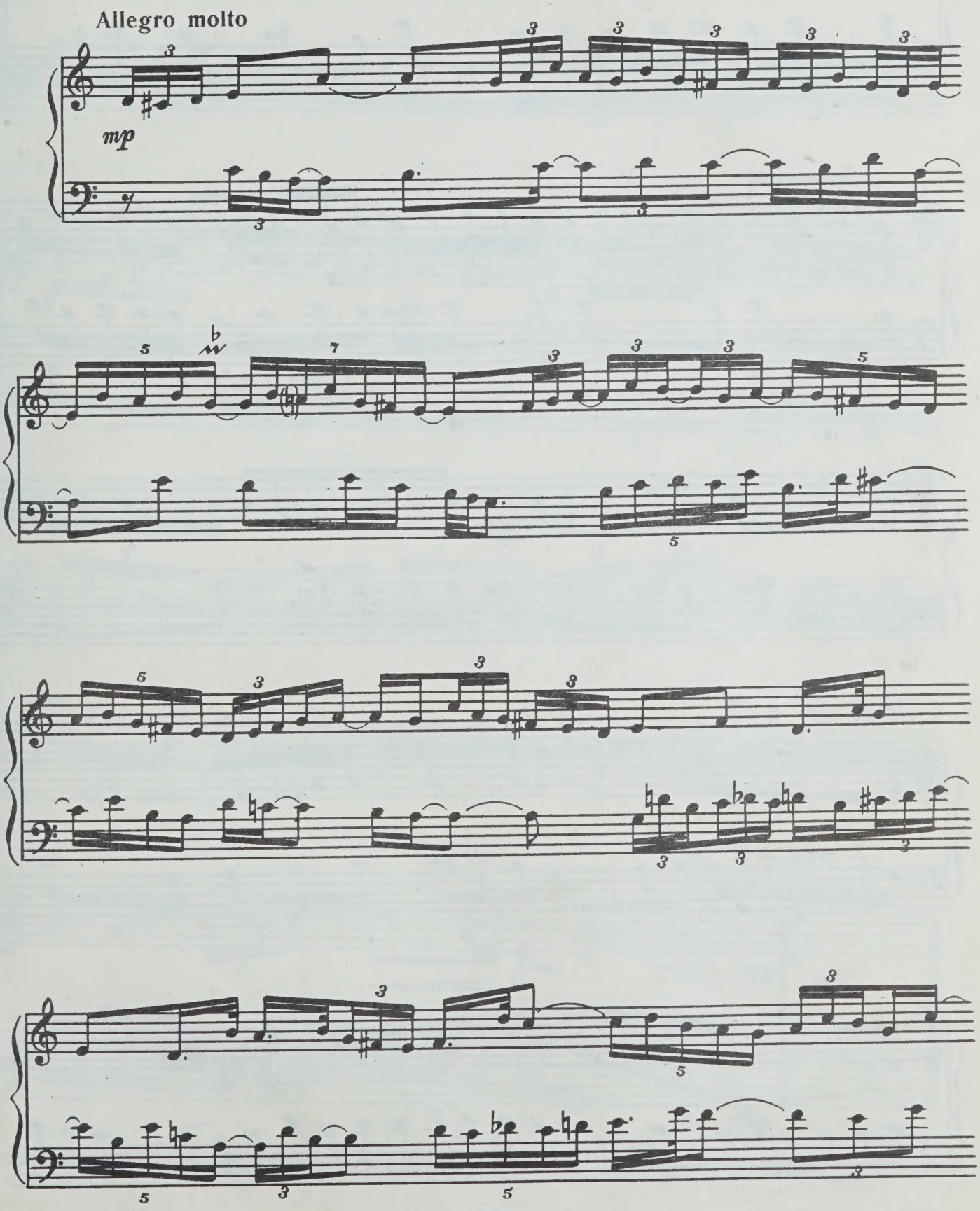


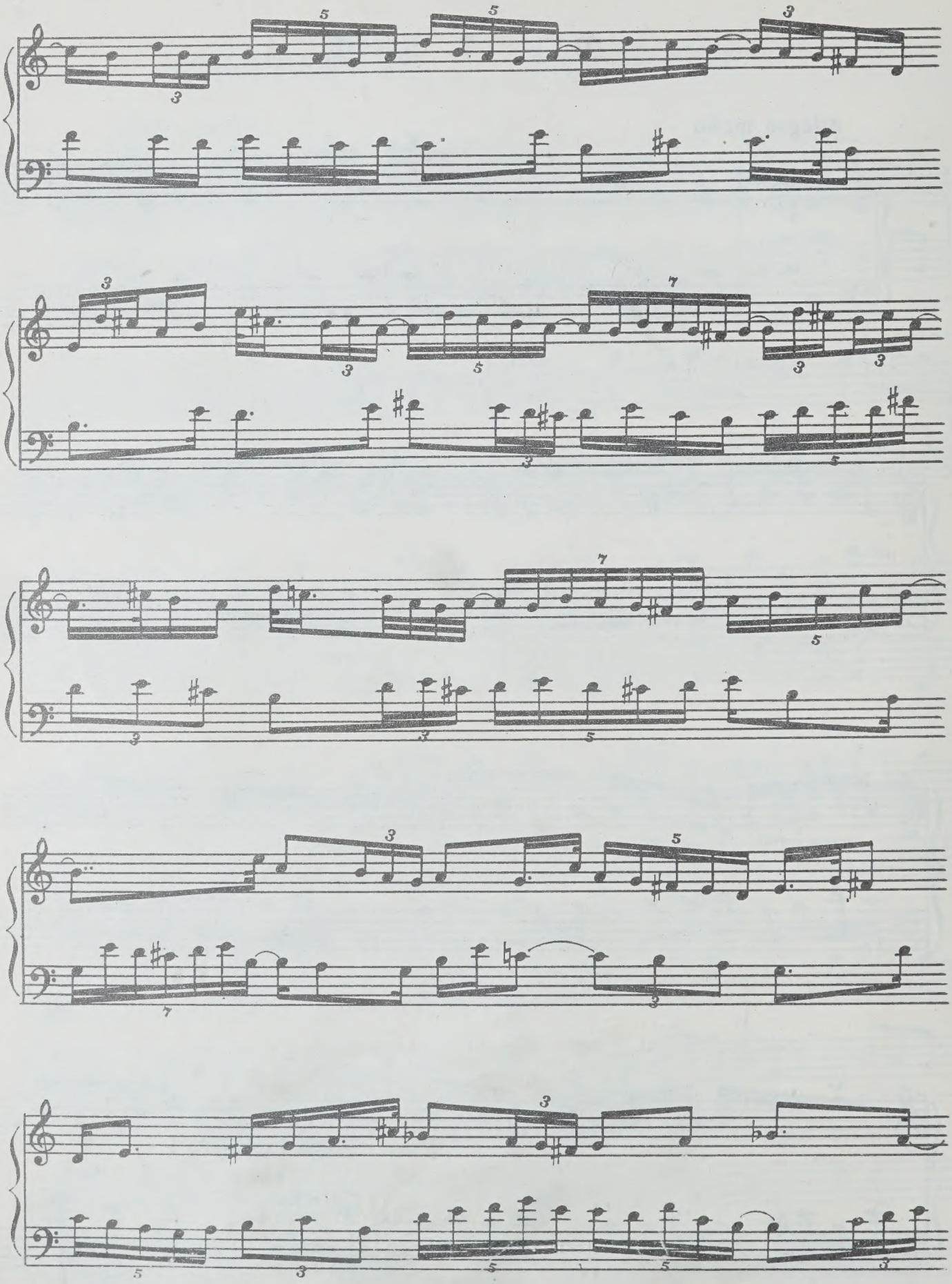

ten.
(a tempo)
mp
attacca

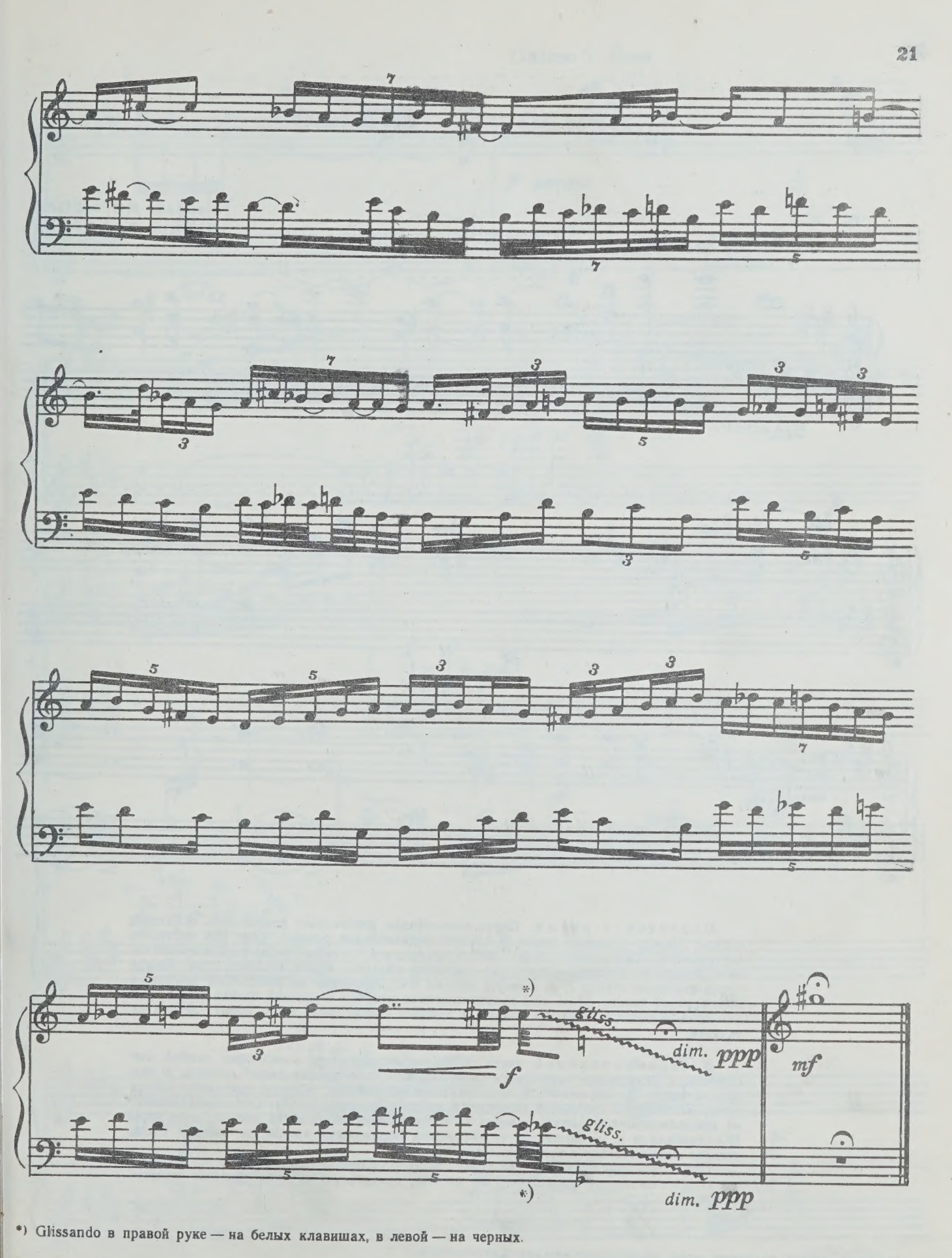
ИНТЕРЛЮДИЯ INTERLUDE



ШУР 7 SHUR



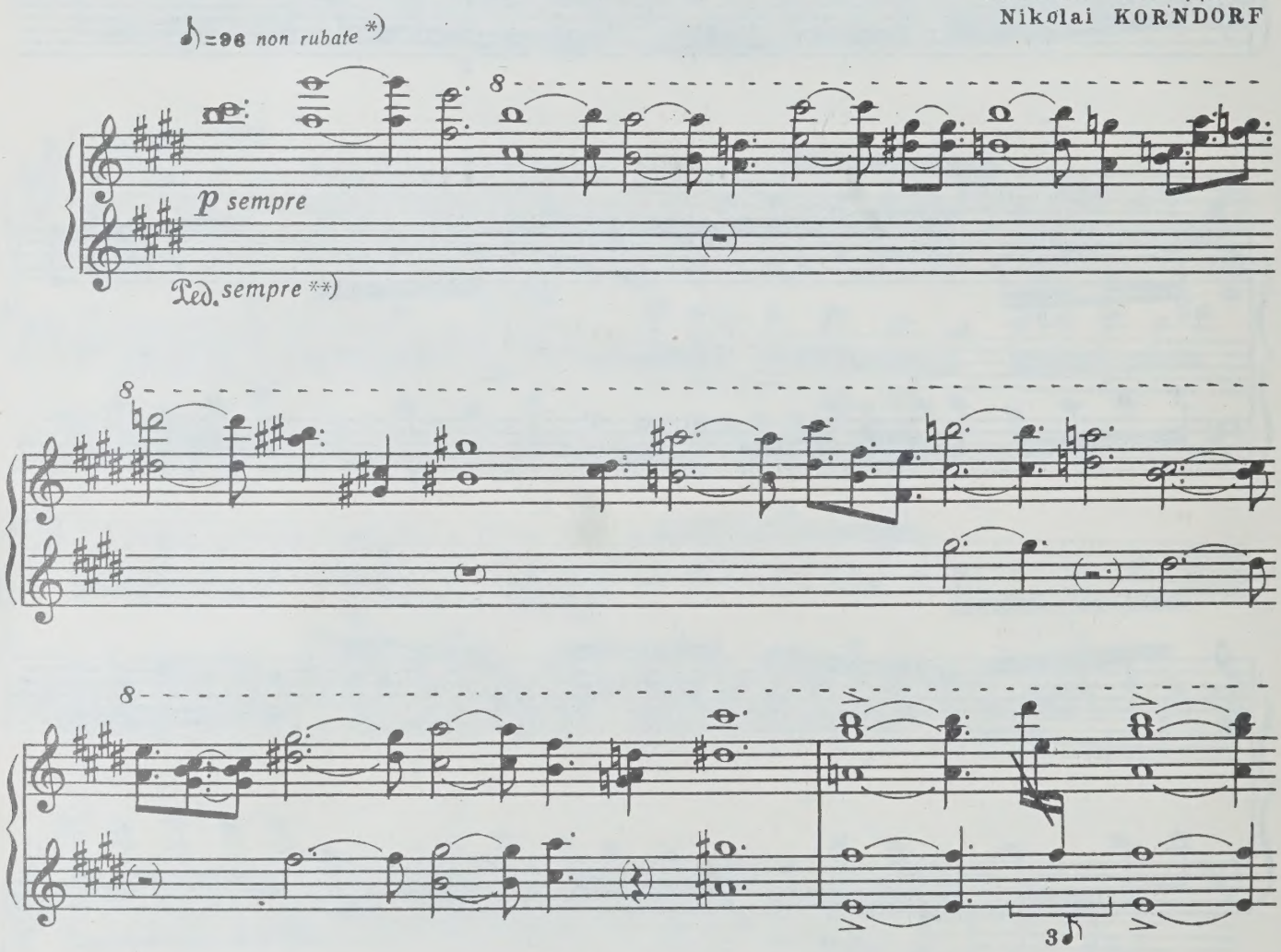




*) Glissando в правой руке — на белых клавишах, в левой — на черных.

ЯРИЛО YARILO

Николай КОРНДОРФ
Nikolai KORNDORF



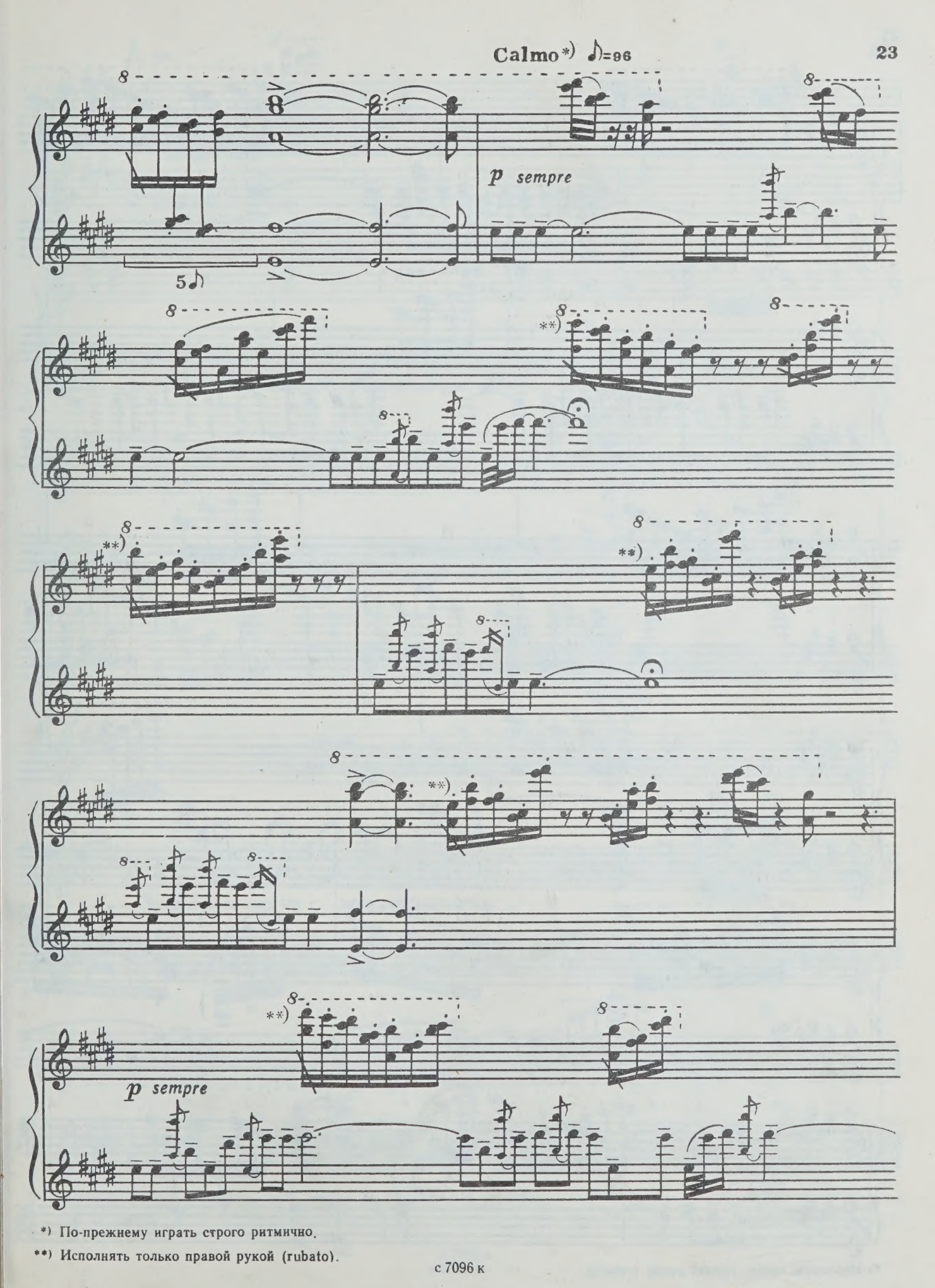
Подготовка рояля. Перед исполнением необходимо подготовить некоторые струны. Между струнами звука f^3 следует вставить две резинки (как при настройке инструмента). Они должны очень плотно прилегать к струнам, чтобы определенная высота звуков не прослушивалась; при нажатии клавиши будет извлечен стук. Между тремя струнами звуков *f*, *g*, *b* малой октавы и c^1 (примерно на расстоянии ладони за демпферами) зажать двух- или десятикопеечные монеты: в каждой тройке струн средняя должна оказаться сверху монеты, а крайние снизу; после этого высота звуков изменится.

В заключительной части сочинения используется магнитофон особой конструкции с раздельным включением записывающей и воспроизводящей головок. В указанном месте (с. 53) включить записывающее устройство. Спустя три такта (10 секунд) на меньшей громкости включается воспроизведение (с. 54). Оно накладывается на продолжающуюся запись и через 10 секунд зазвучит двойная запись, еще через 10 — тройная и т. д. Возникает своеобразный бесконечный канон, где каждое последующее воспроизведение тише предыдущего.

При отсутствии такого магнитофона можно подключить к исполнению (с. 54) предварительно сделанную запись того же канона, полученную на трех обычных магнитофонах.

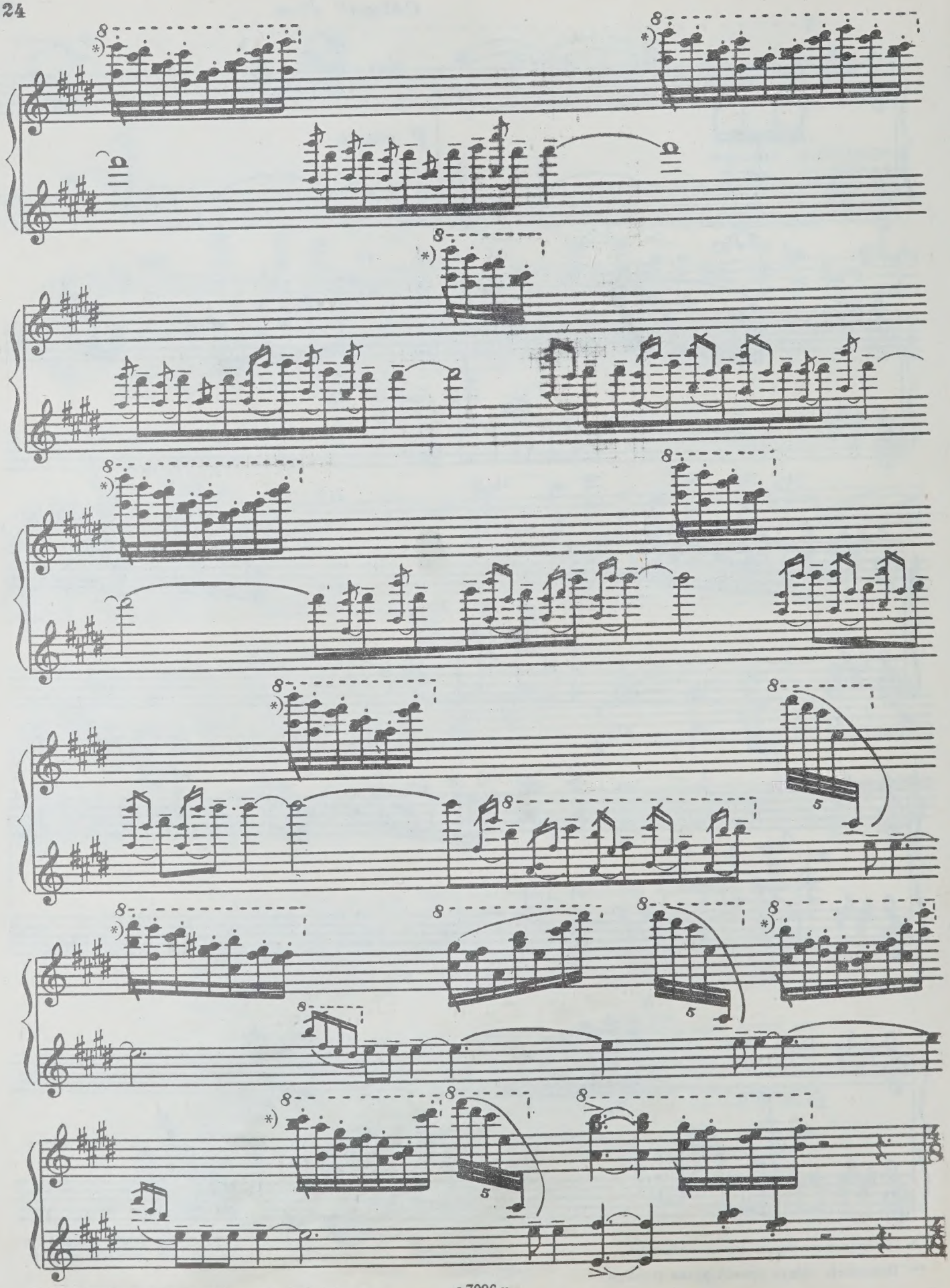
*) Играть строго ритмично, точно выдерживая каждую длительность.
**) Все сочинение исполняется на одной педали.

с 7096 к

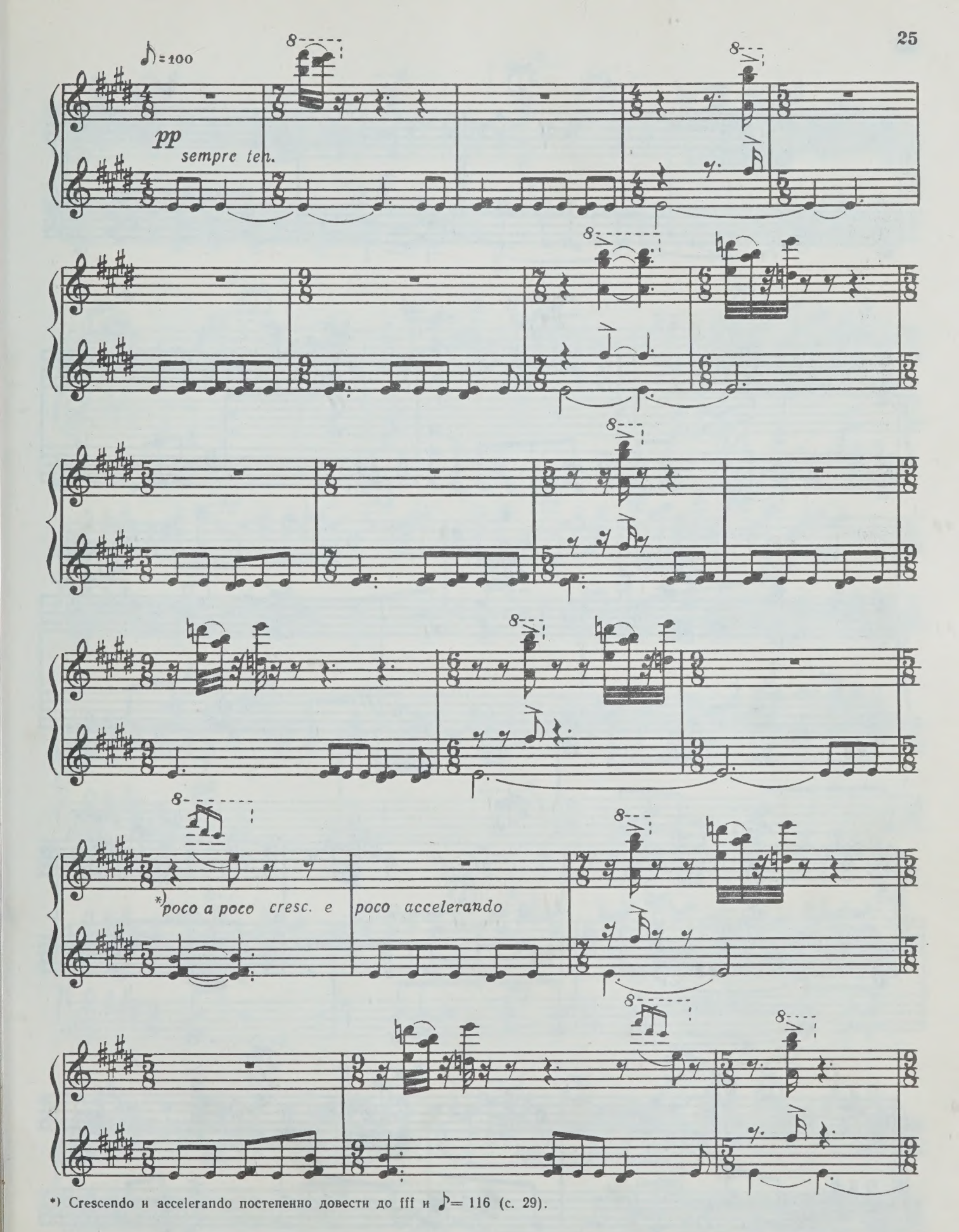


*) По-прежнему играть строго ритмично.

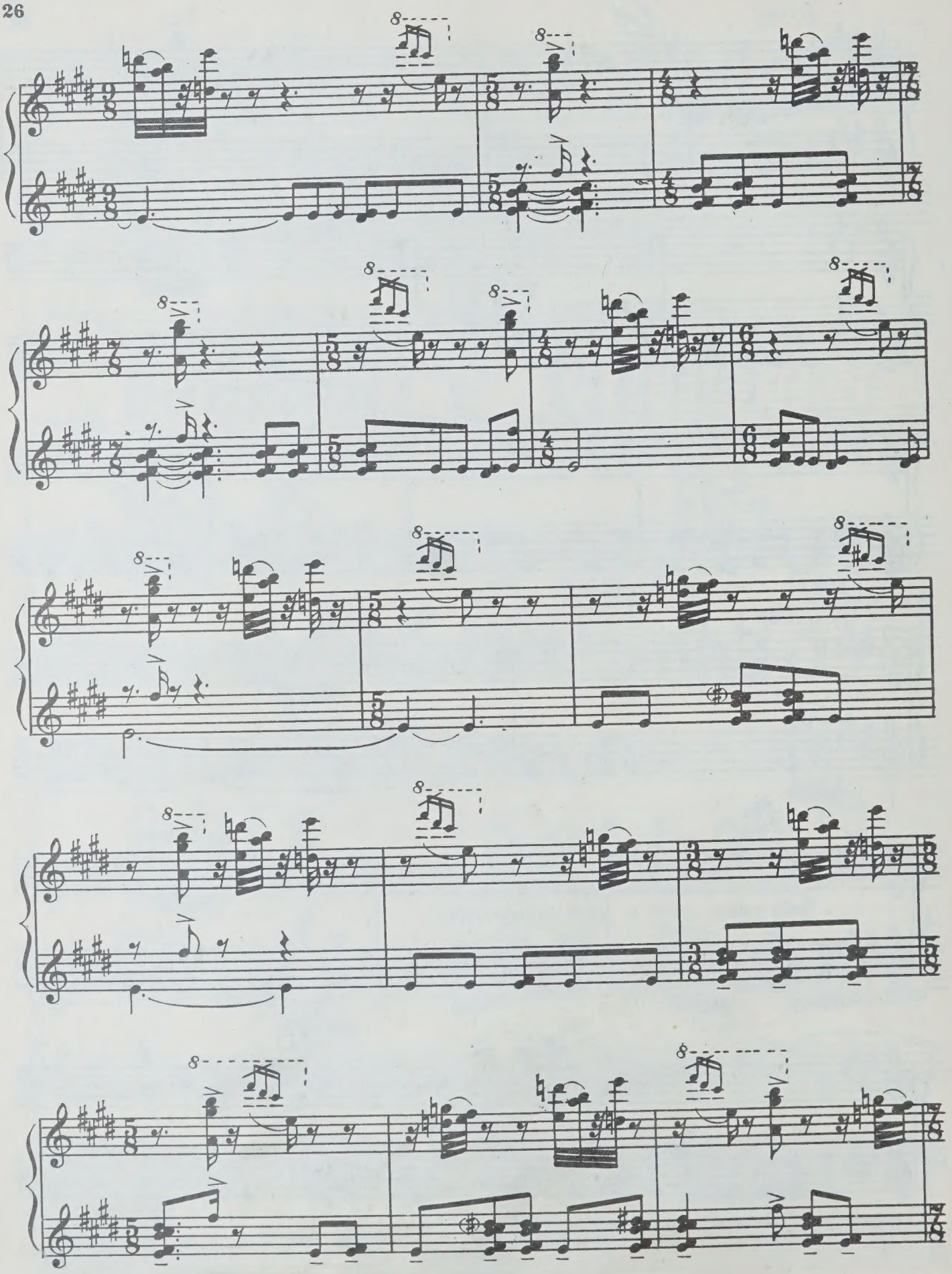
**) Исполнять только правой рукой (rubato).

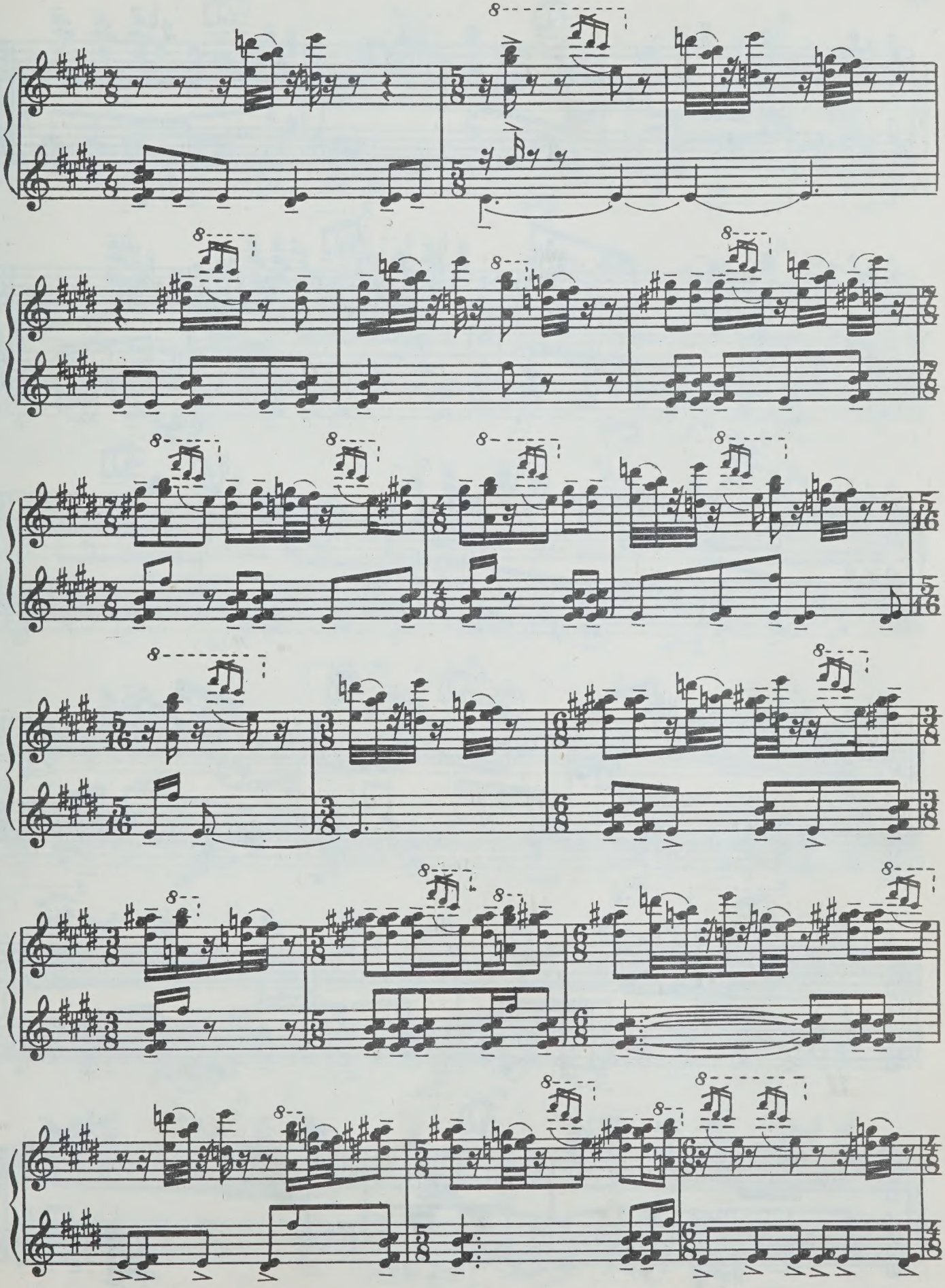


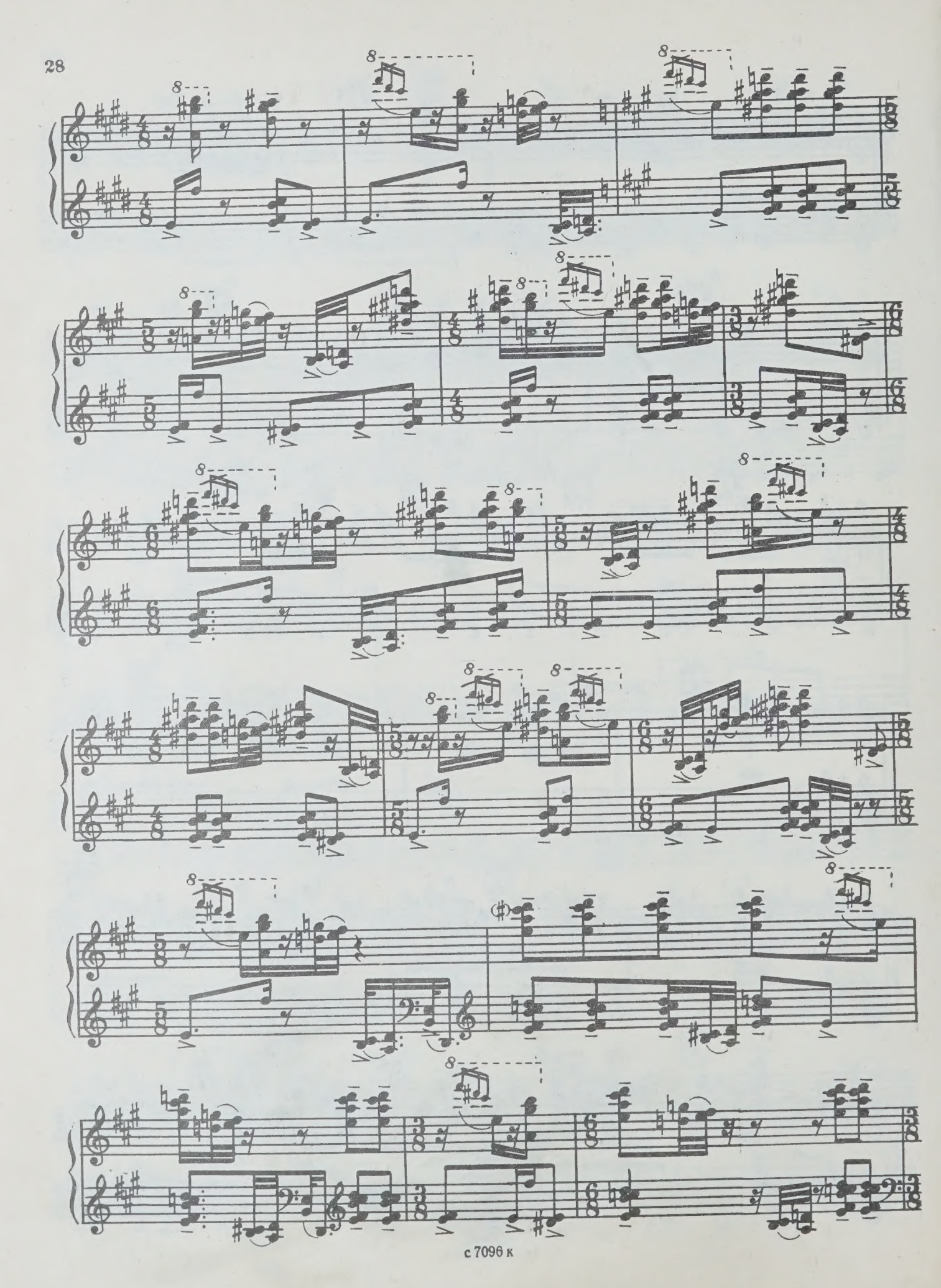
*) Исполнять только правой рукой (rubato).

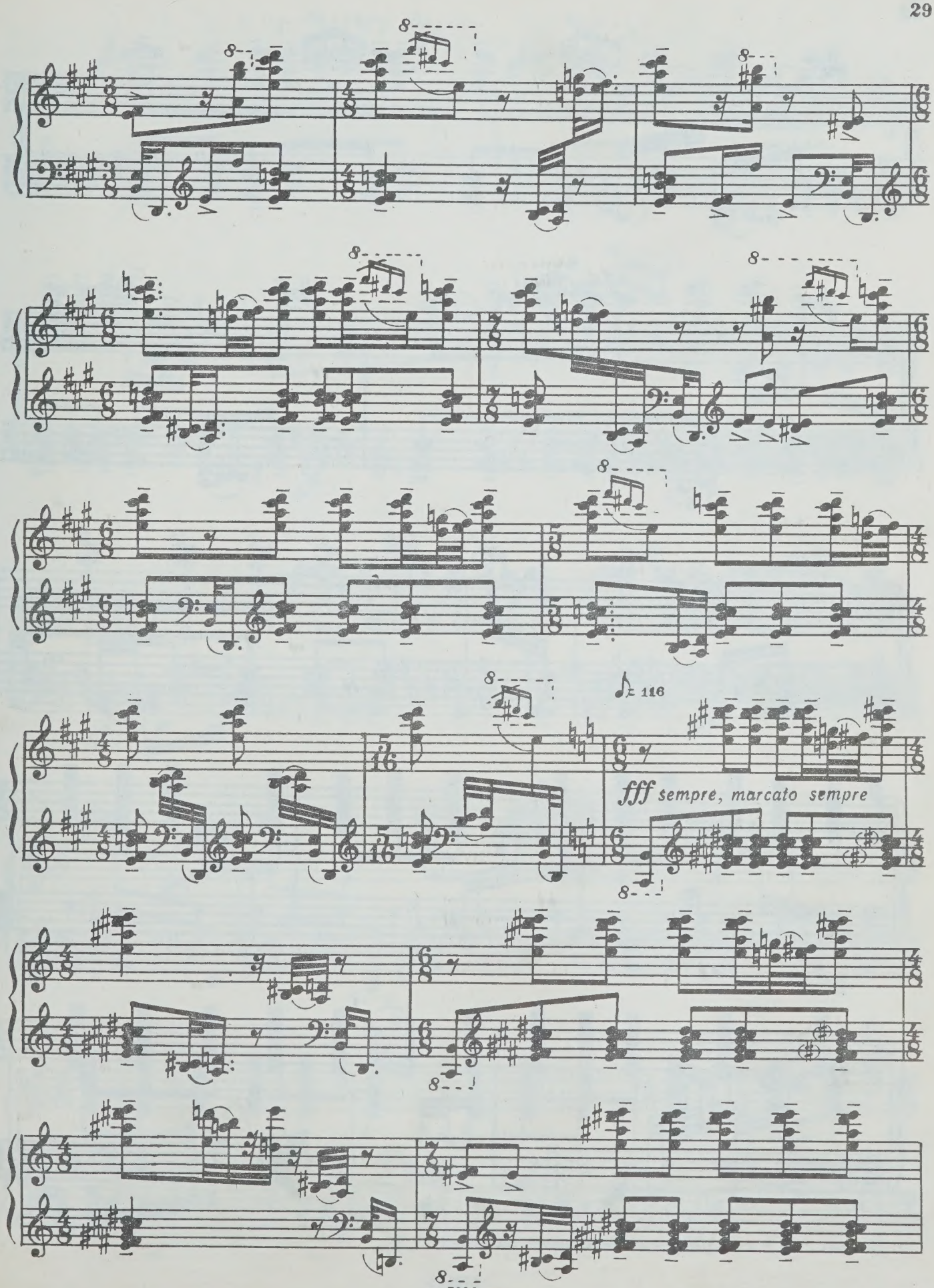


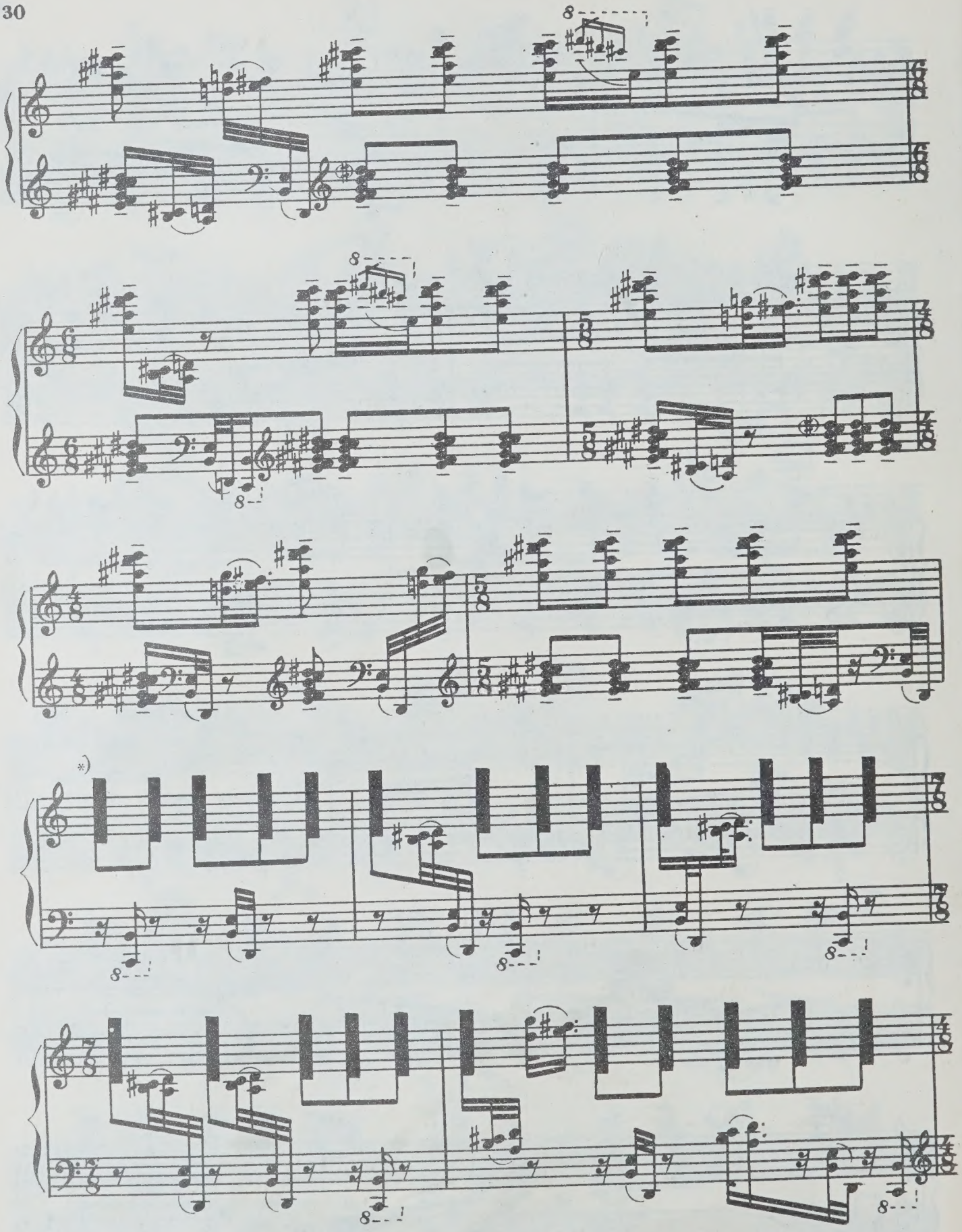
*) Crescendo и accelerando постепенно довести до fff и ♪= 116 (с. 29).



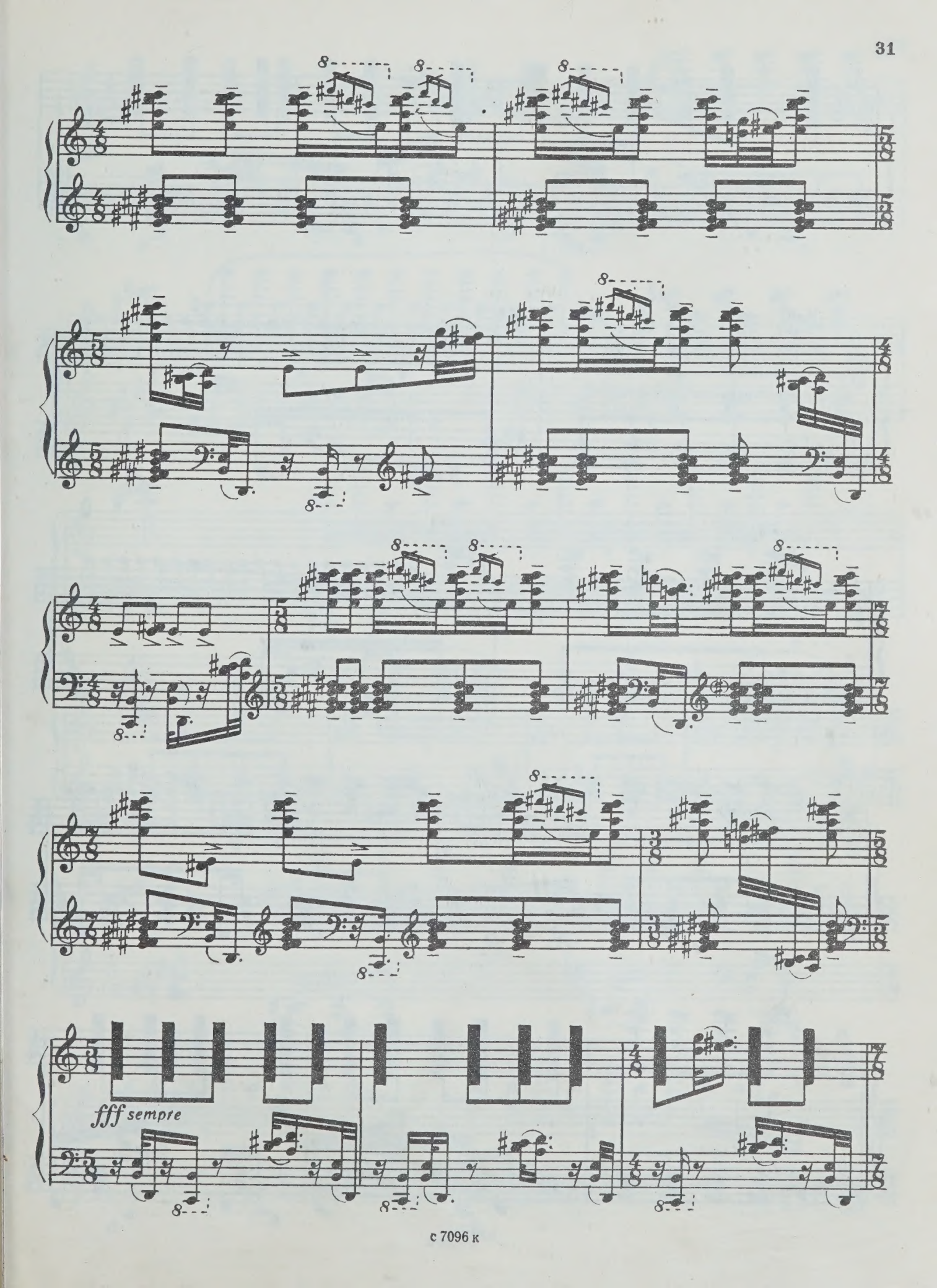


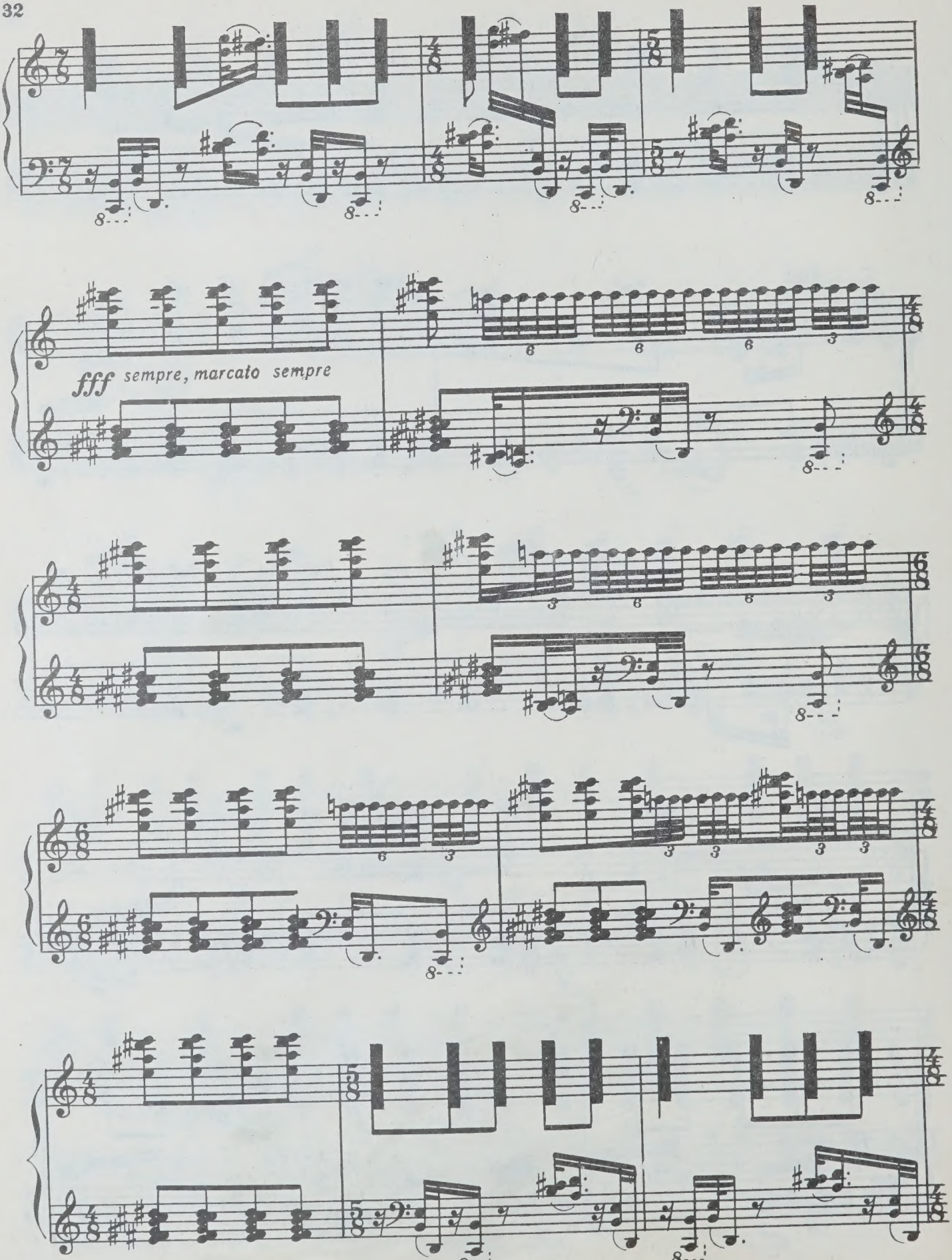


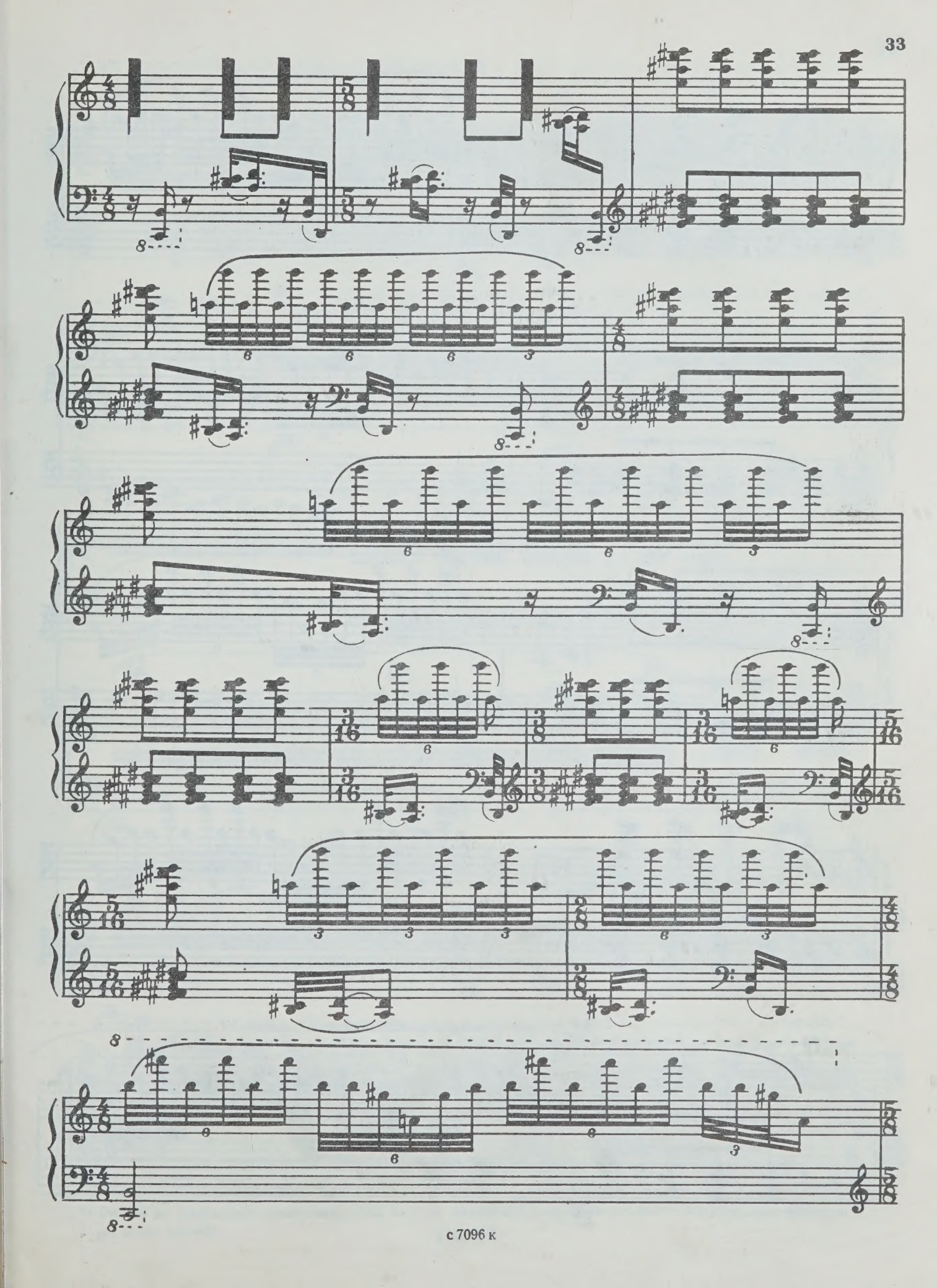

♪= 116
fff sempre, marcato sempre

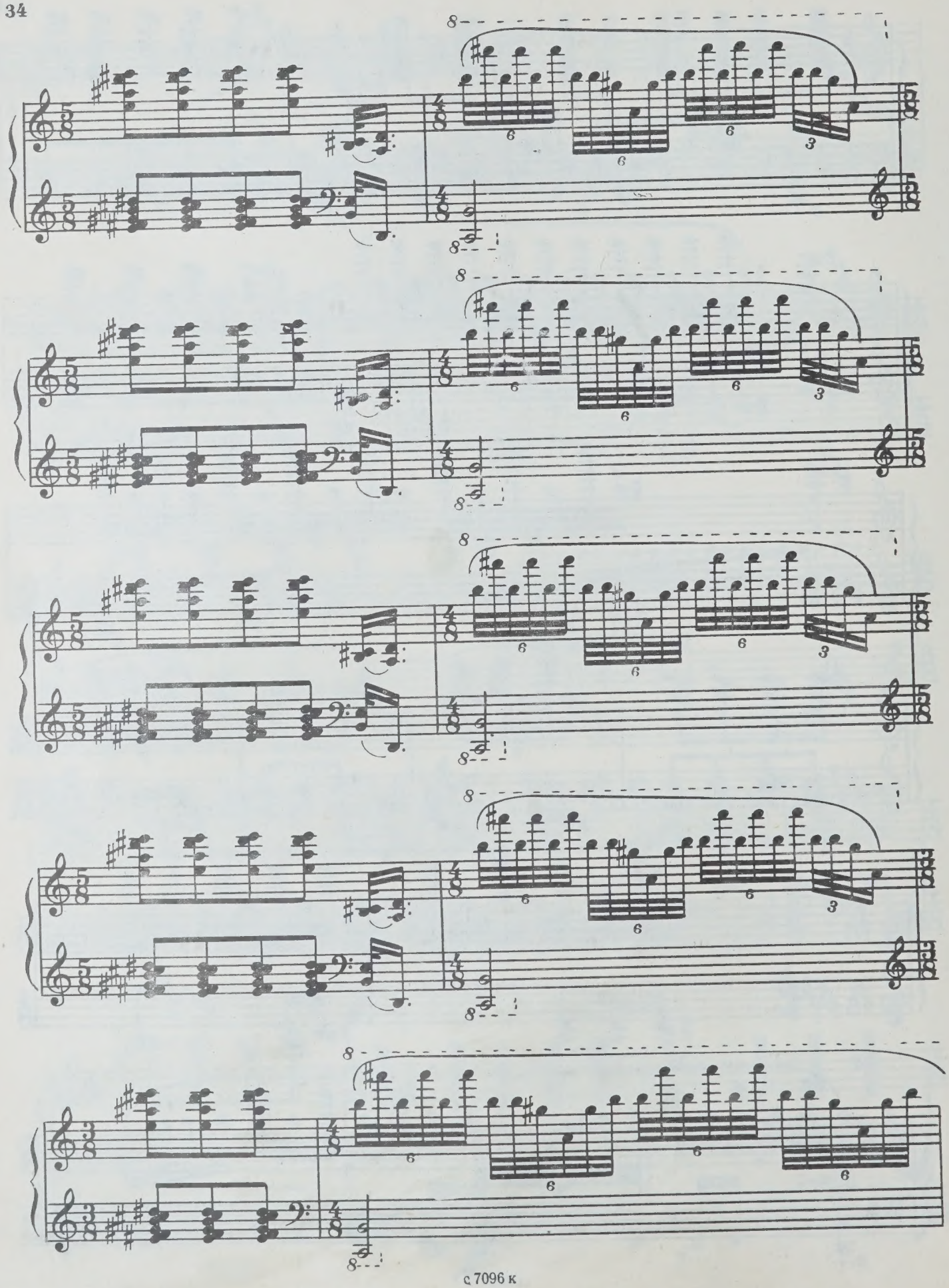


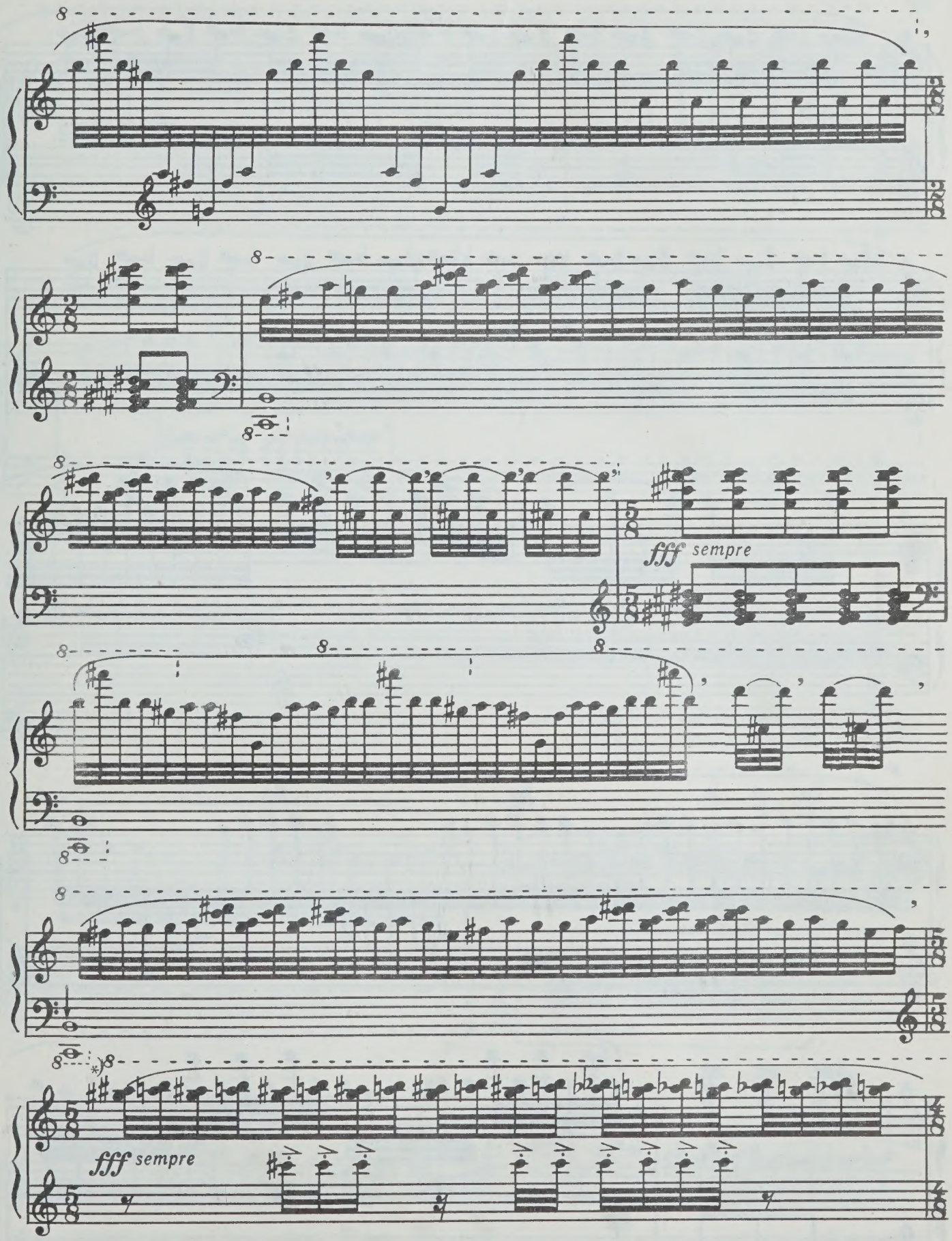
*) От звука e^1 до e^3 все белые клавиши брать локтем как аккорд.


fff sempre

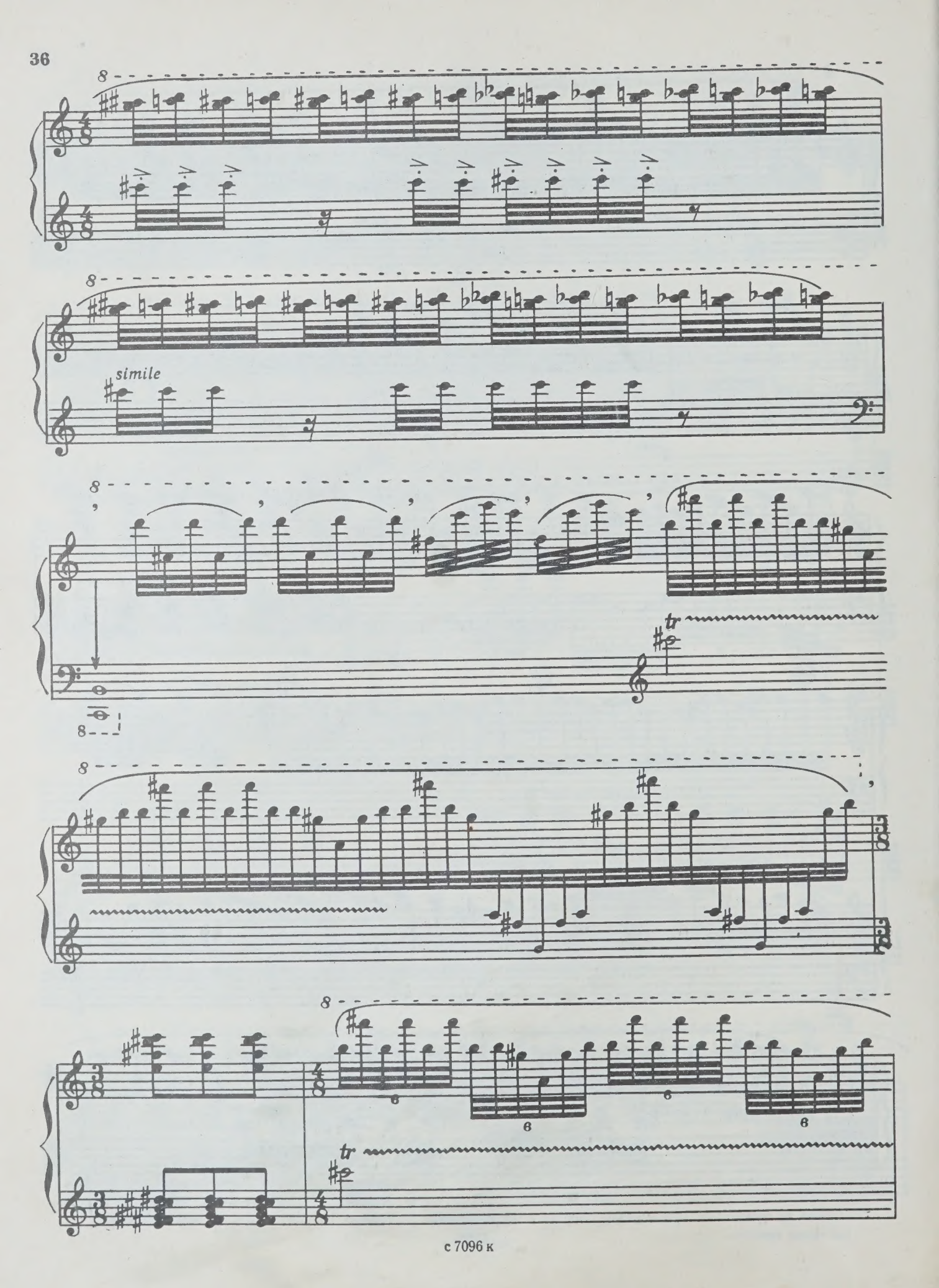

fff sempre, marcato sempre

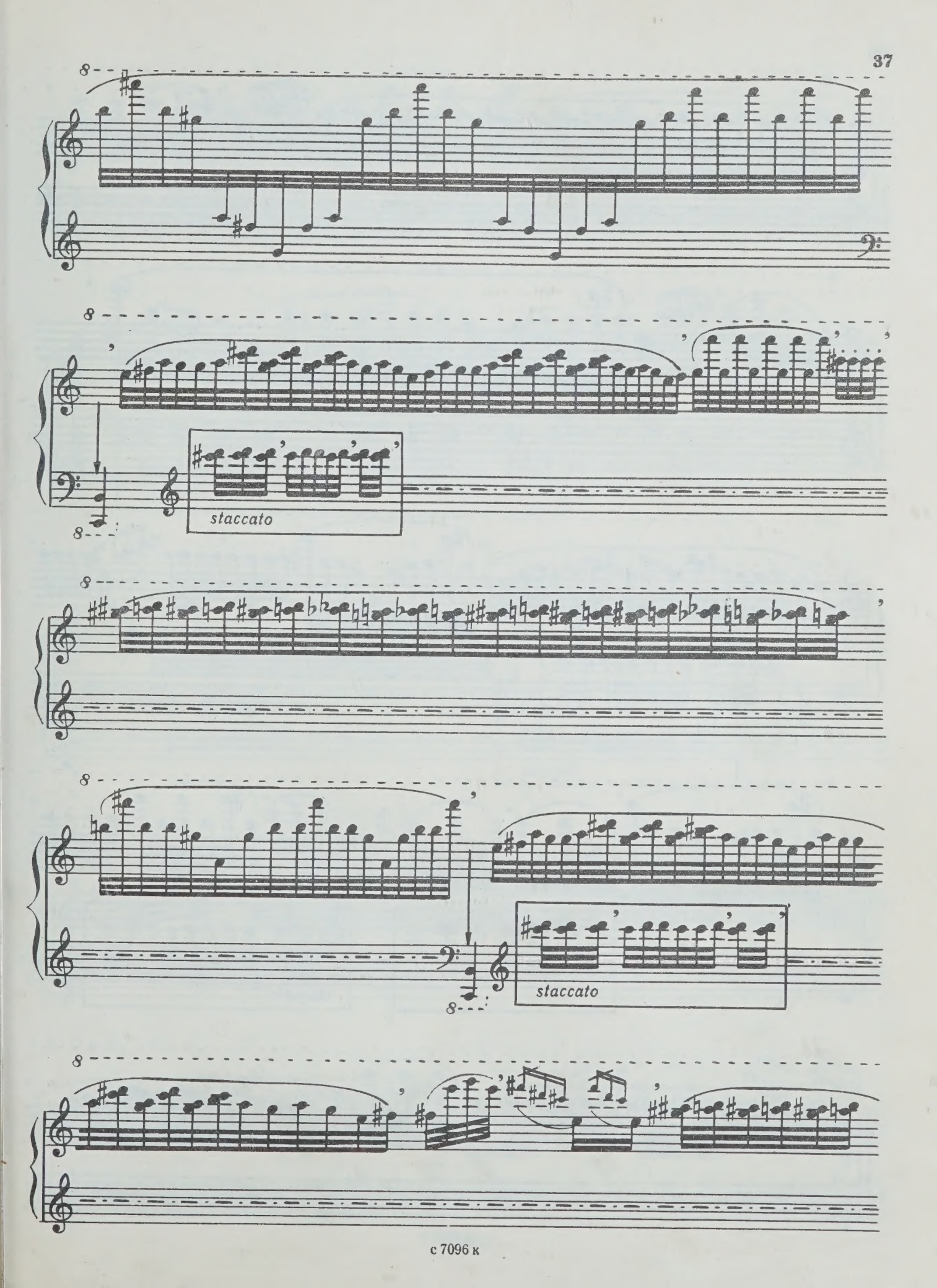


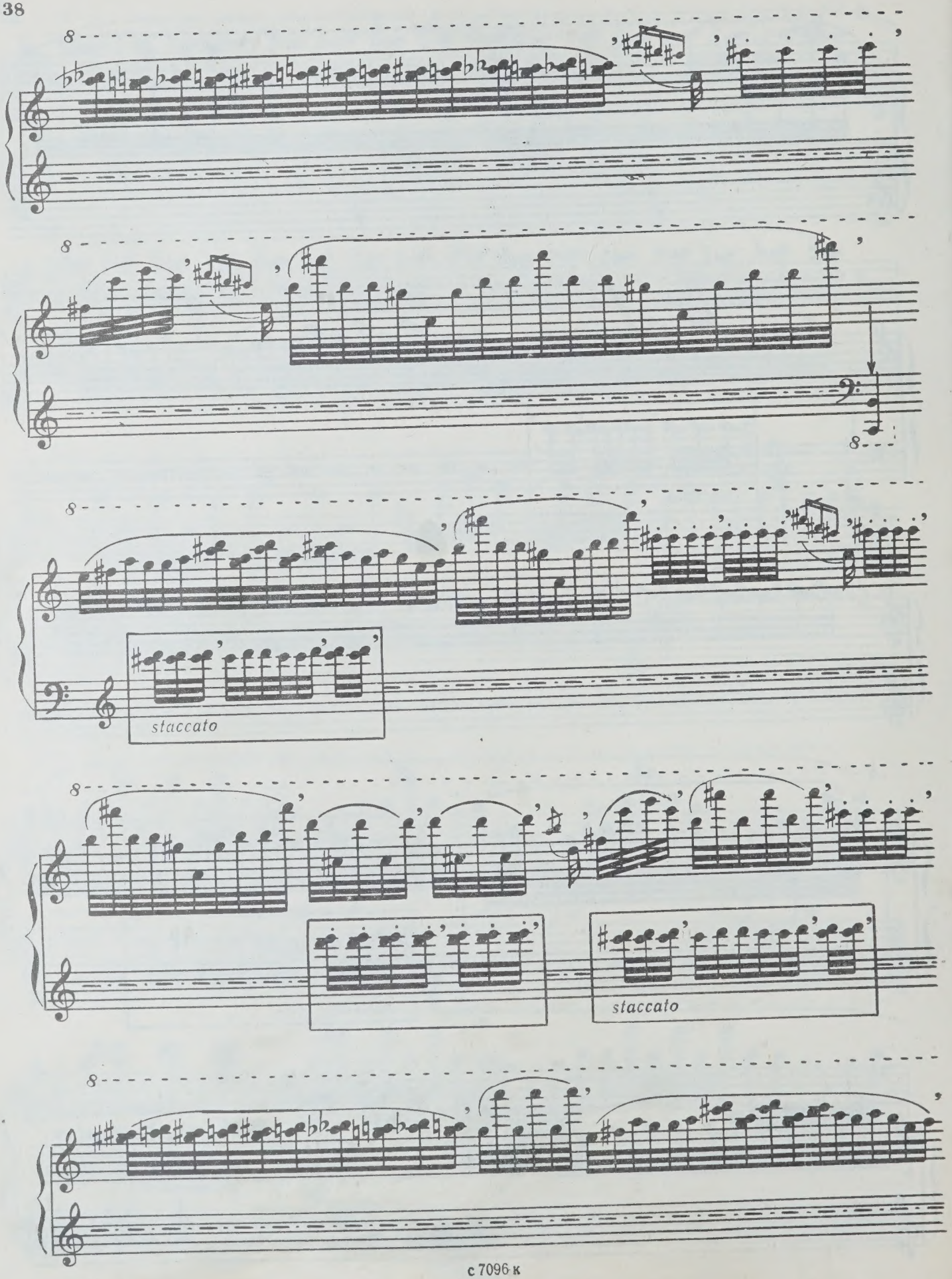


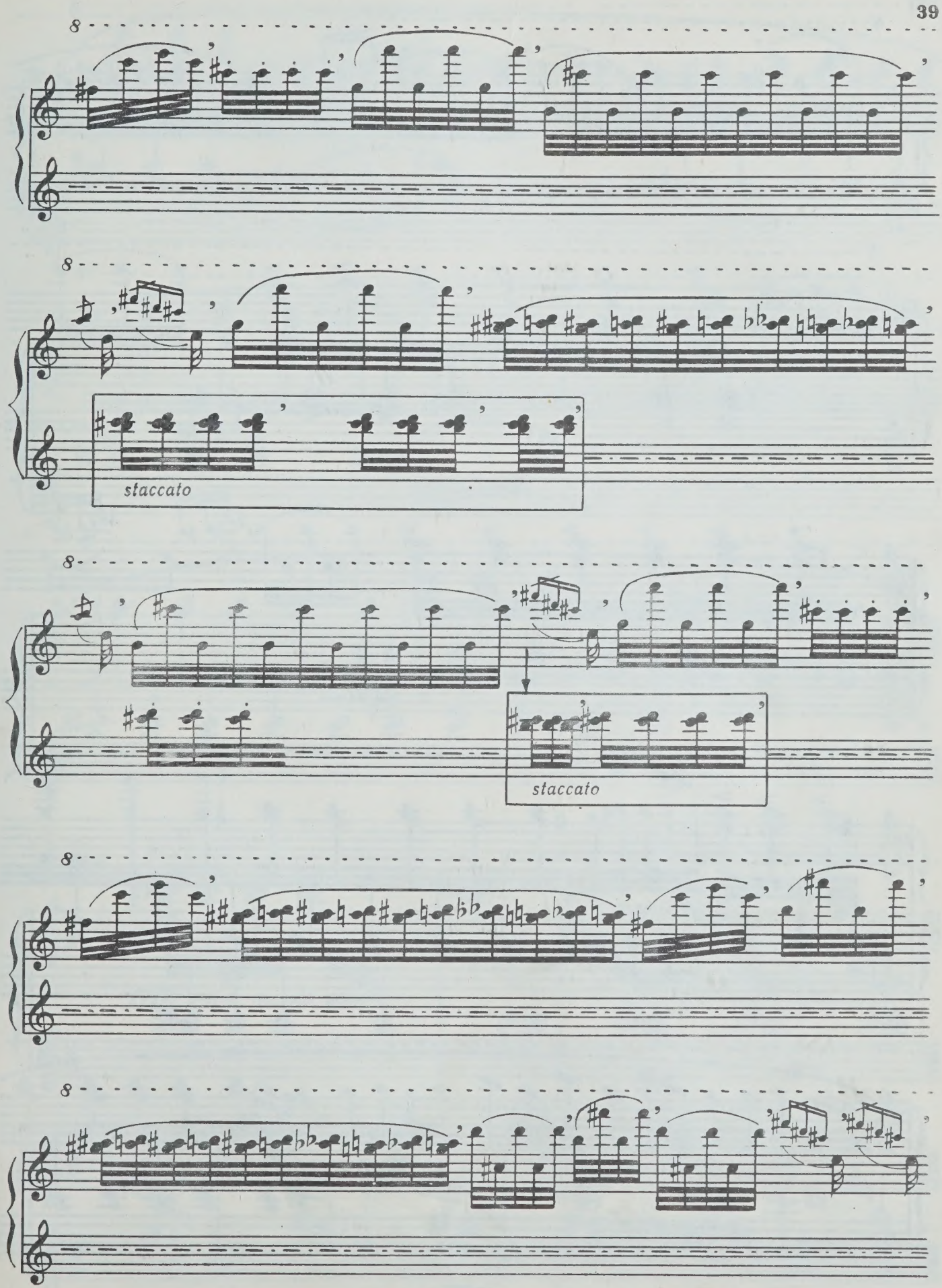


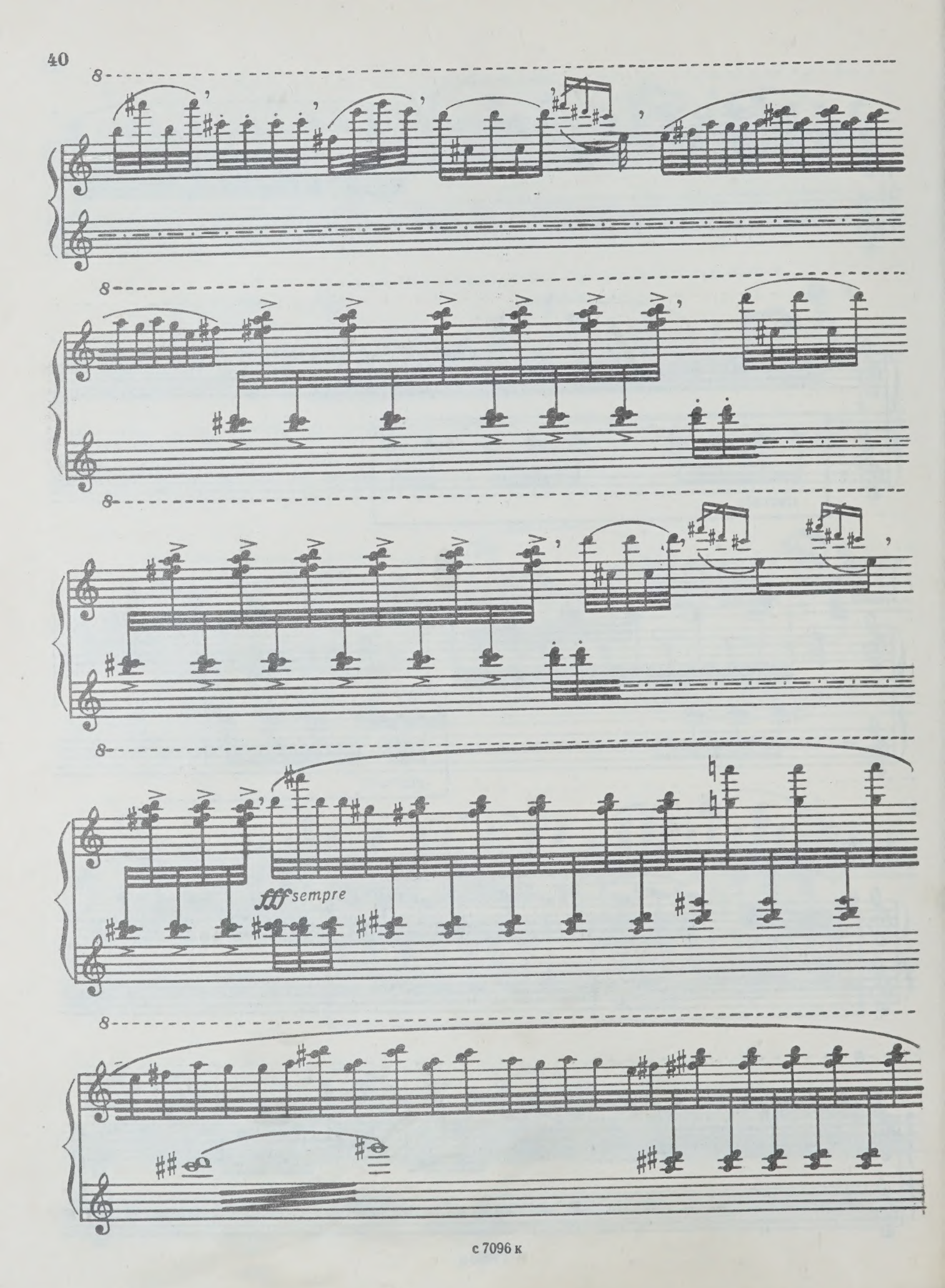
*) Отсюда до генеральной кульминации (ffff) на с. 41 желательно постепенно усиливать звучание через микрофон (не меняя тембра).

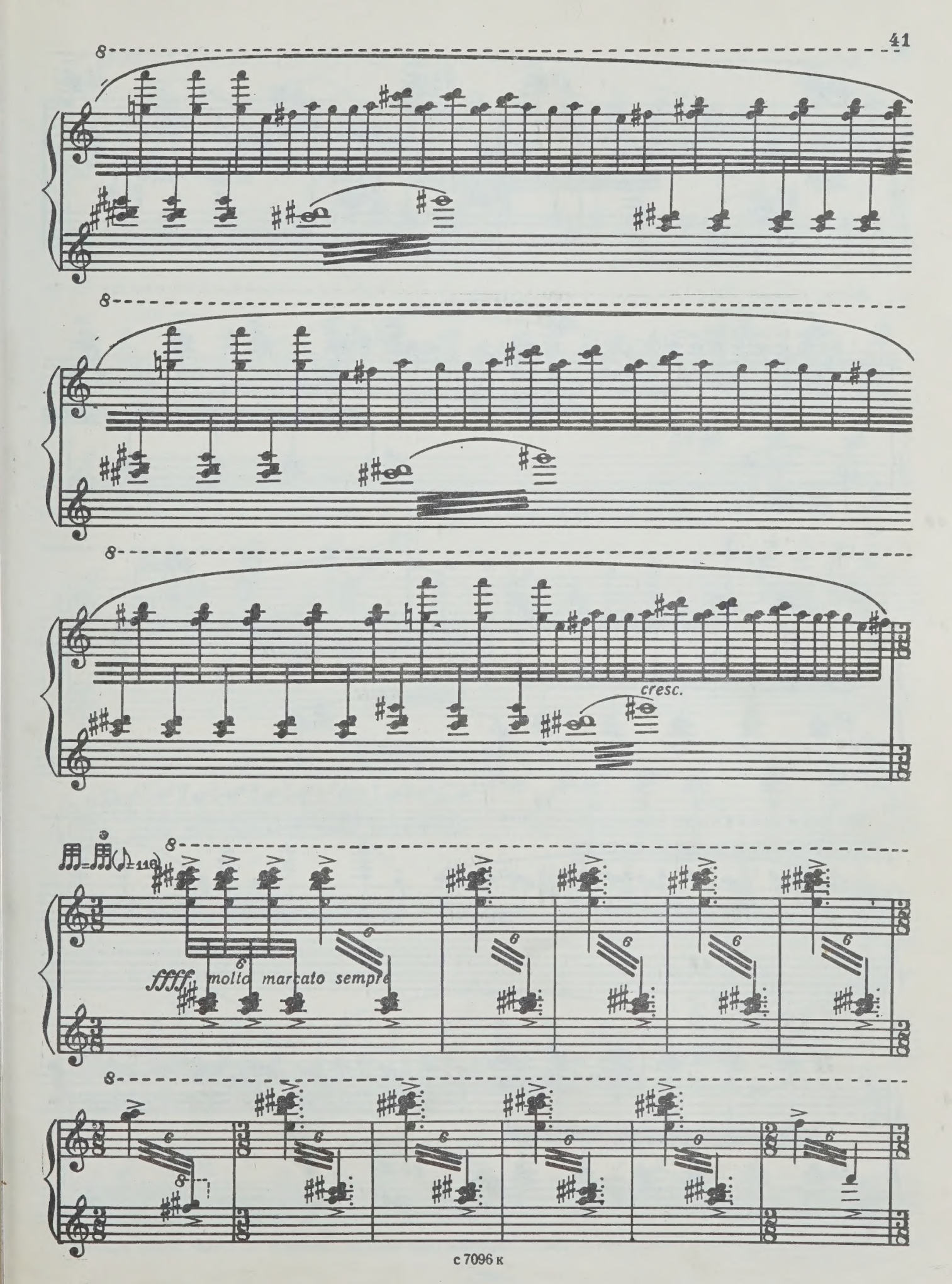

simile
tr
tr

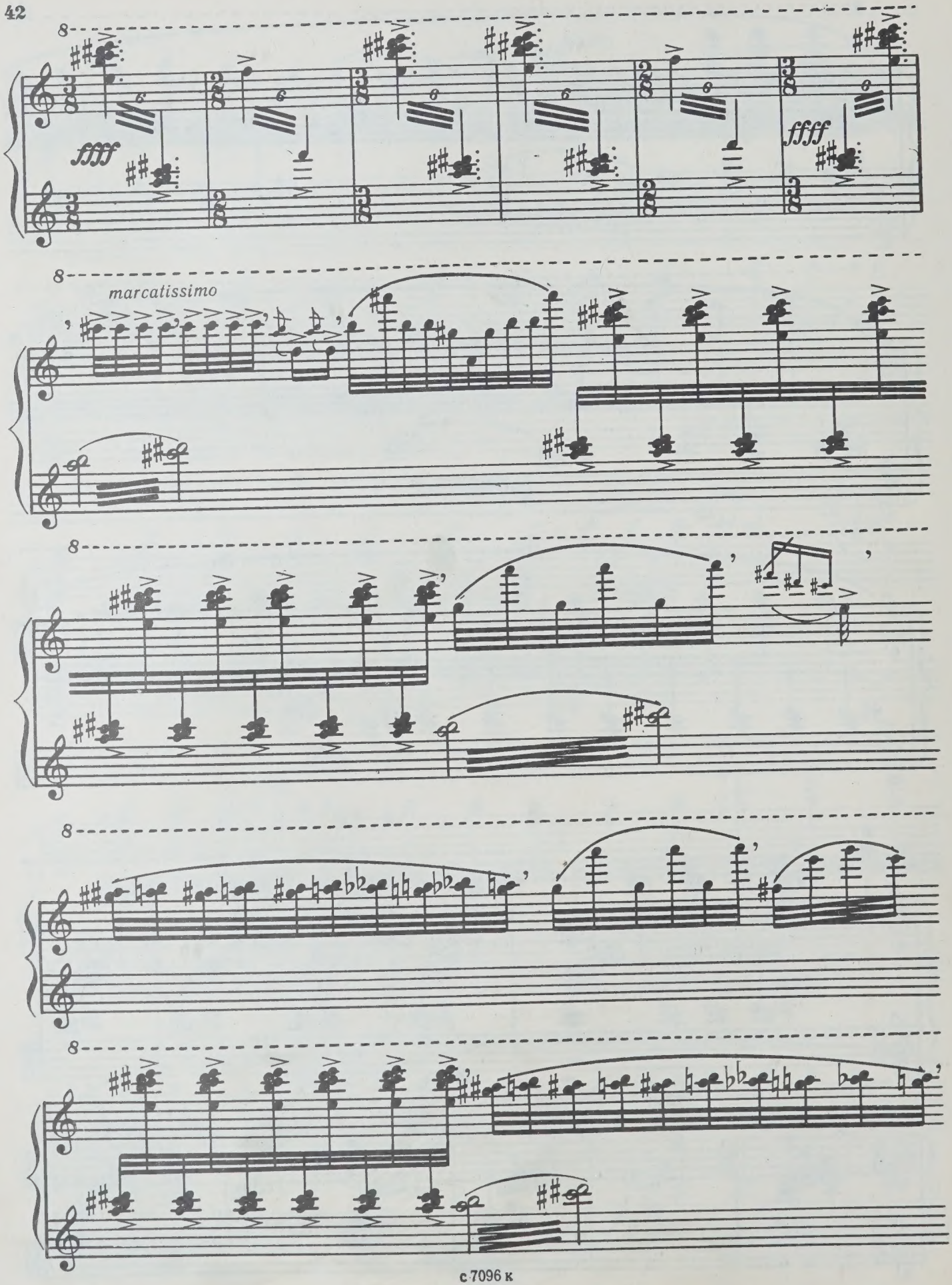

staccato
staccato

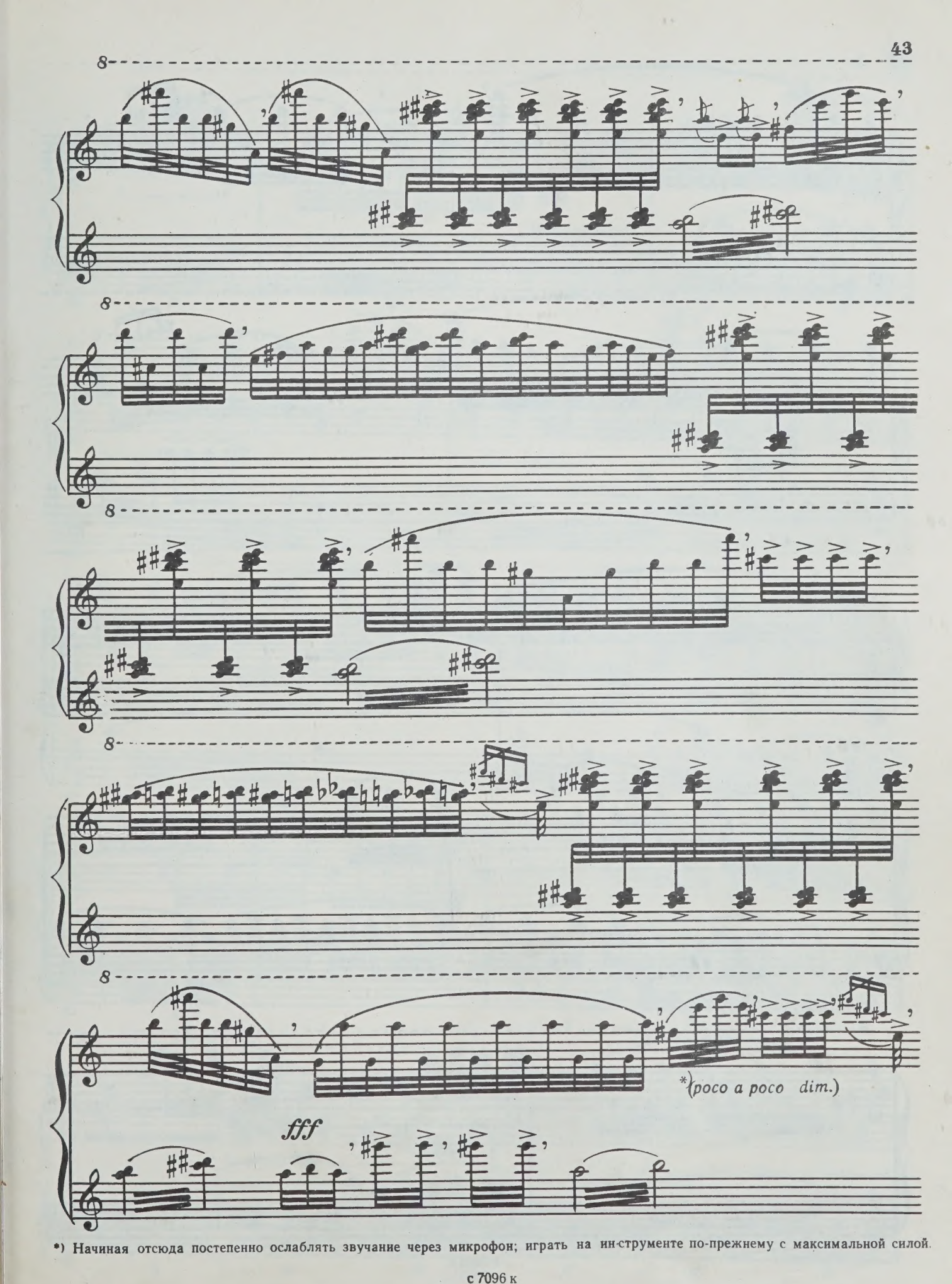

staccato
staccato


staccato
staccato

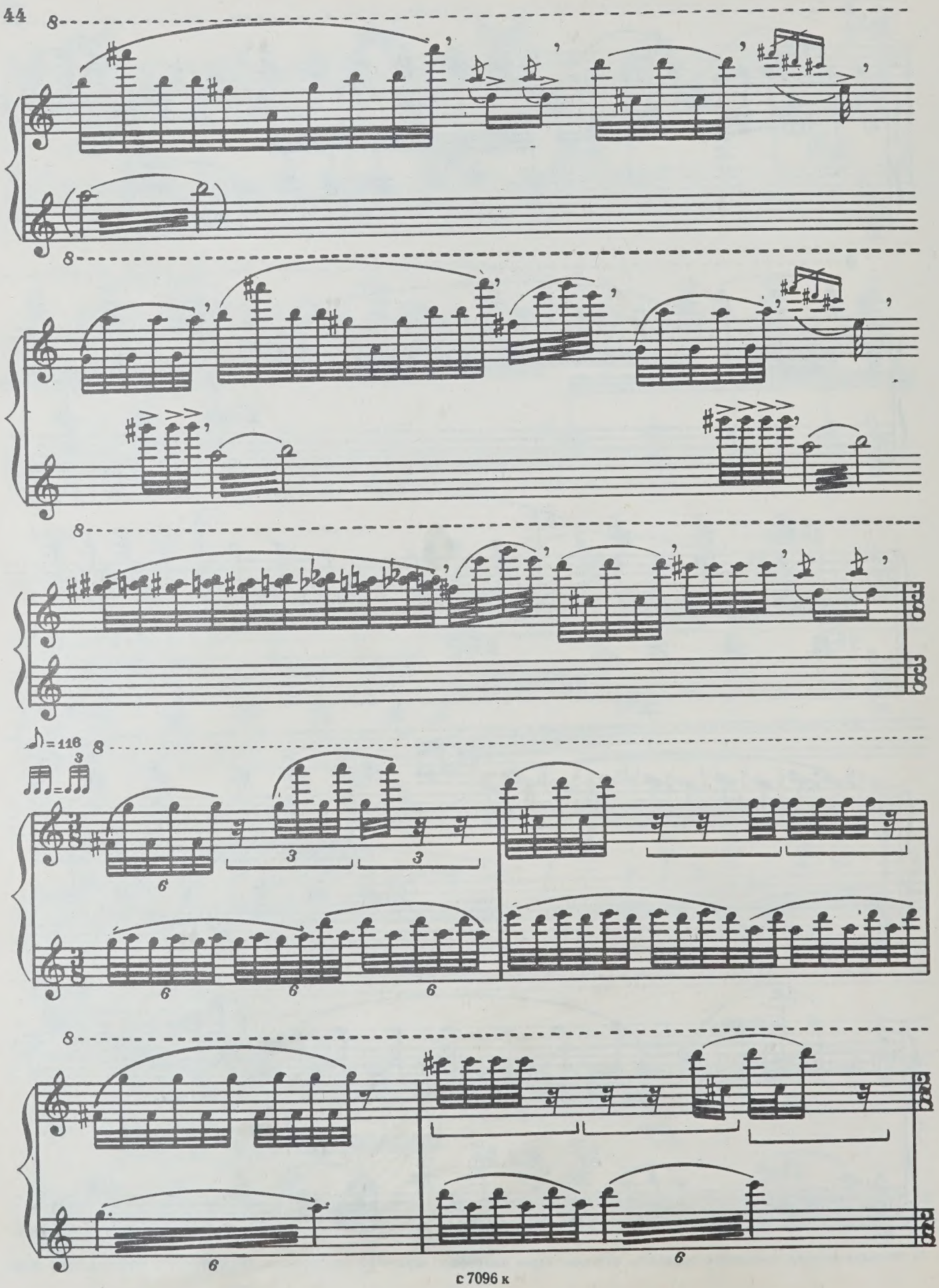

fff sempre

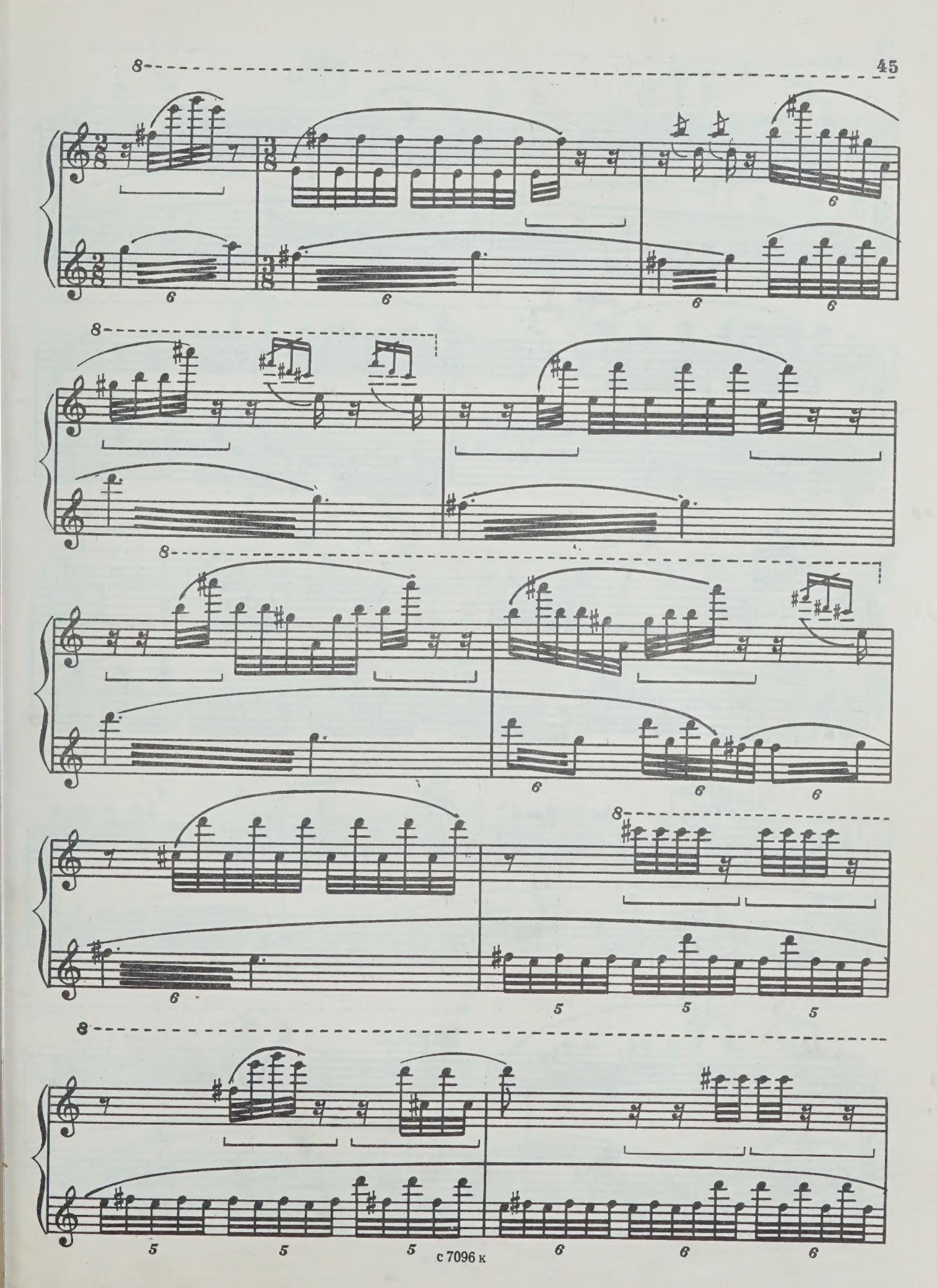

cresc.
(♪=116)
ffff molto marcato sempre

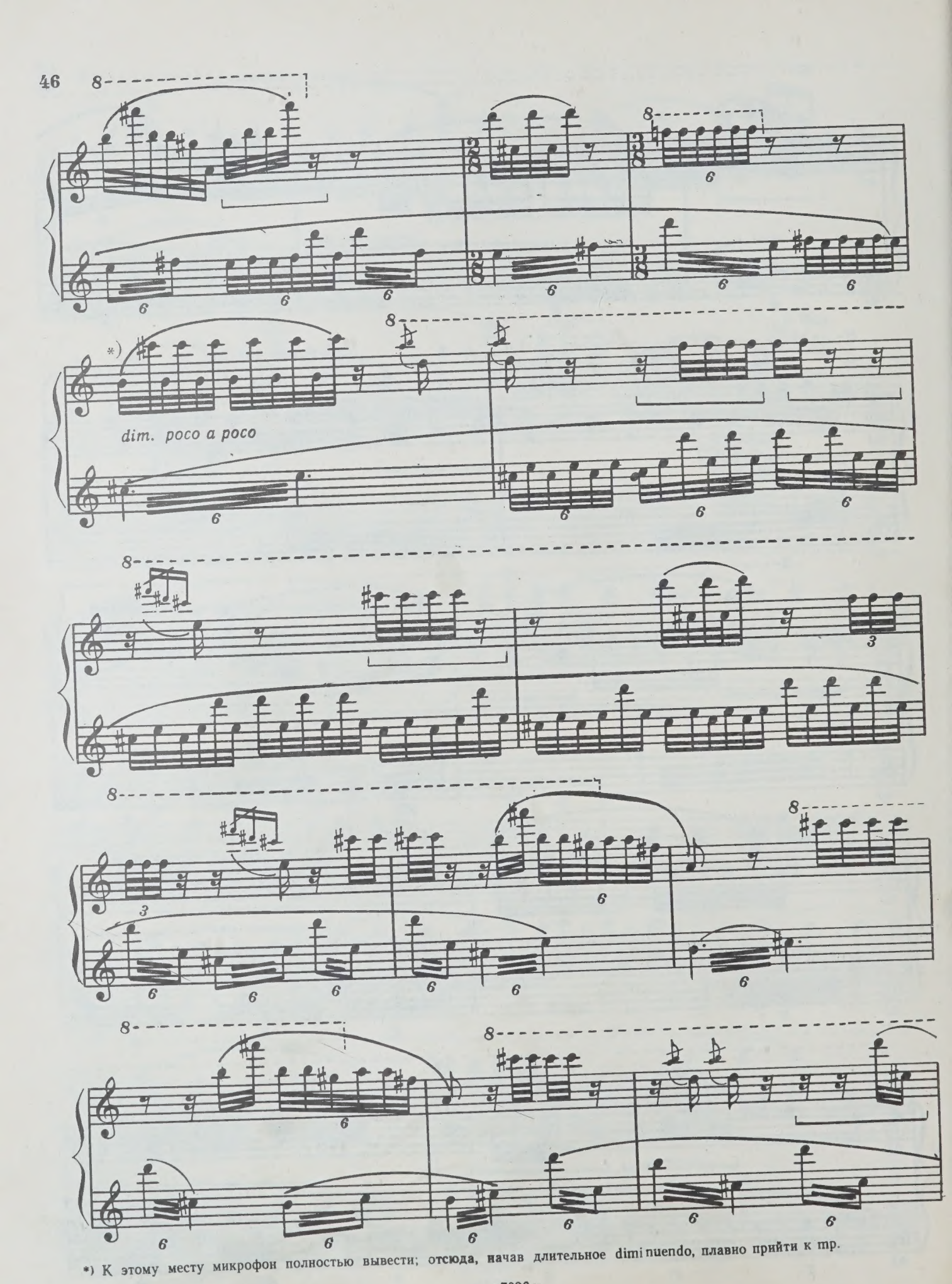

ffff
ffff
marcatissimo



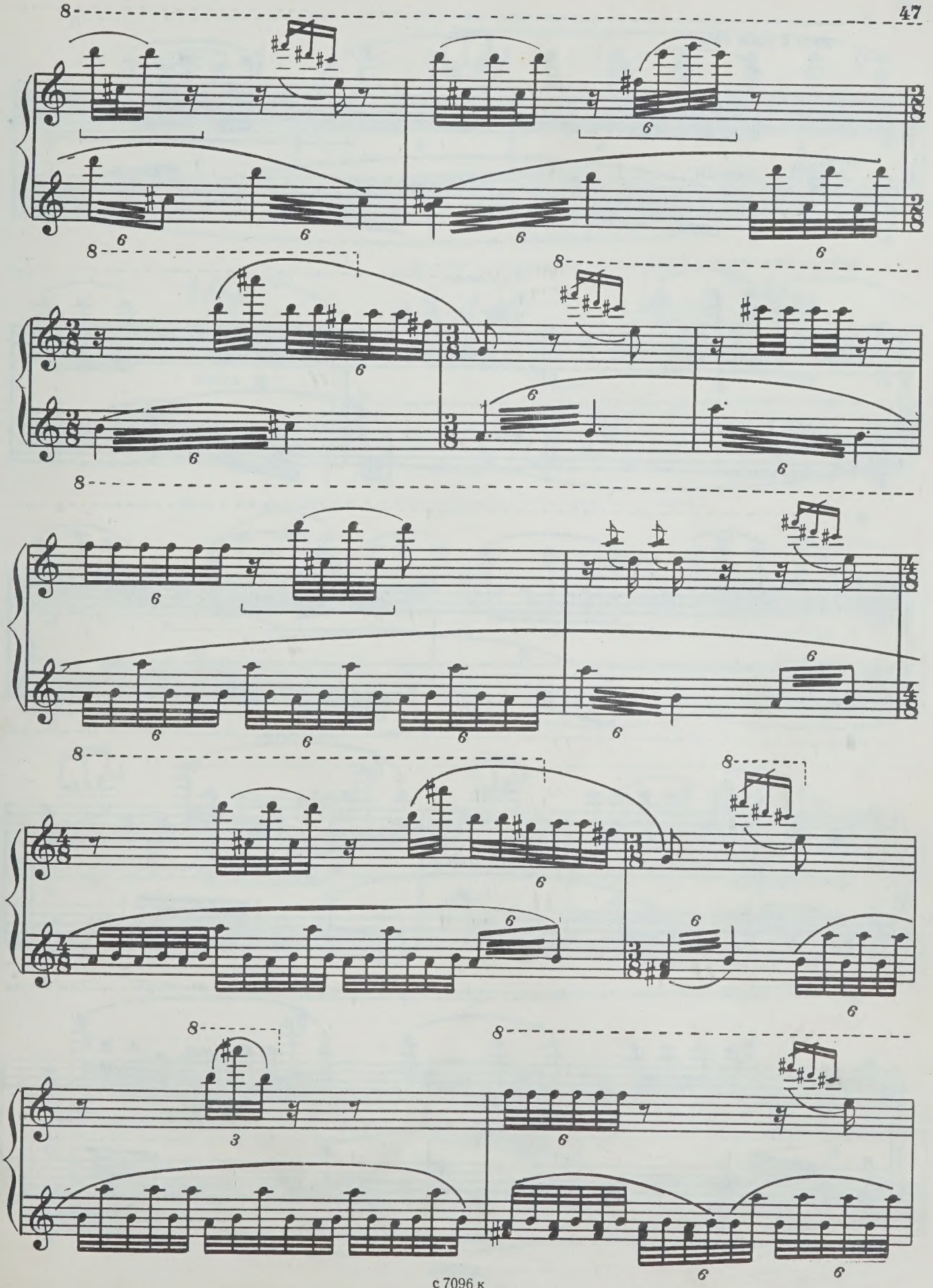
*) Начиная отсюда постепенно ослаблять звучание через микрофон; играть на инструменте по-прежнему с максимальной силой.

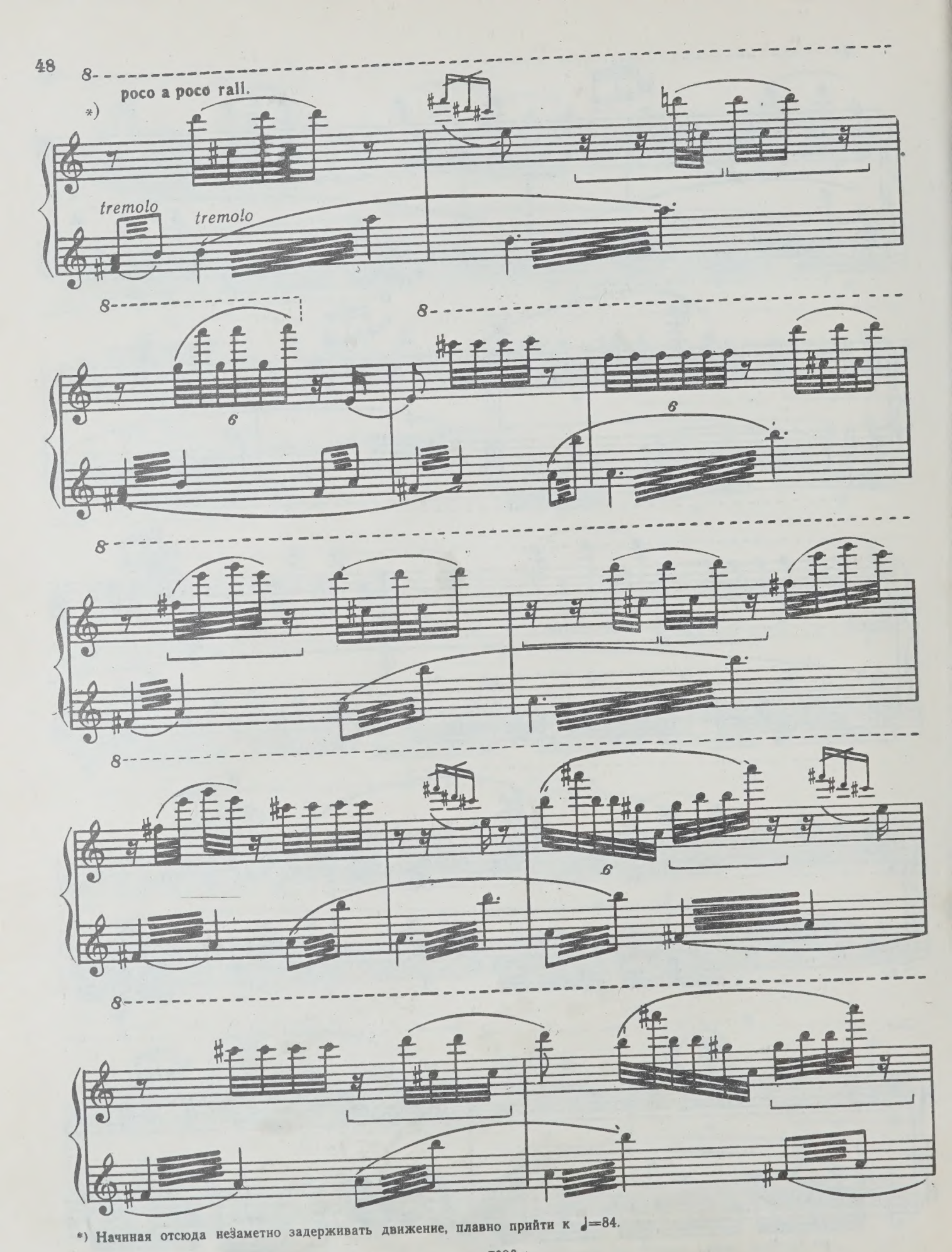

8
8
8
♪ = 116
8
8



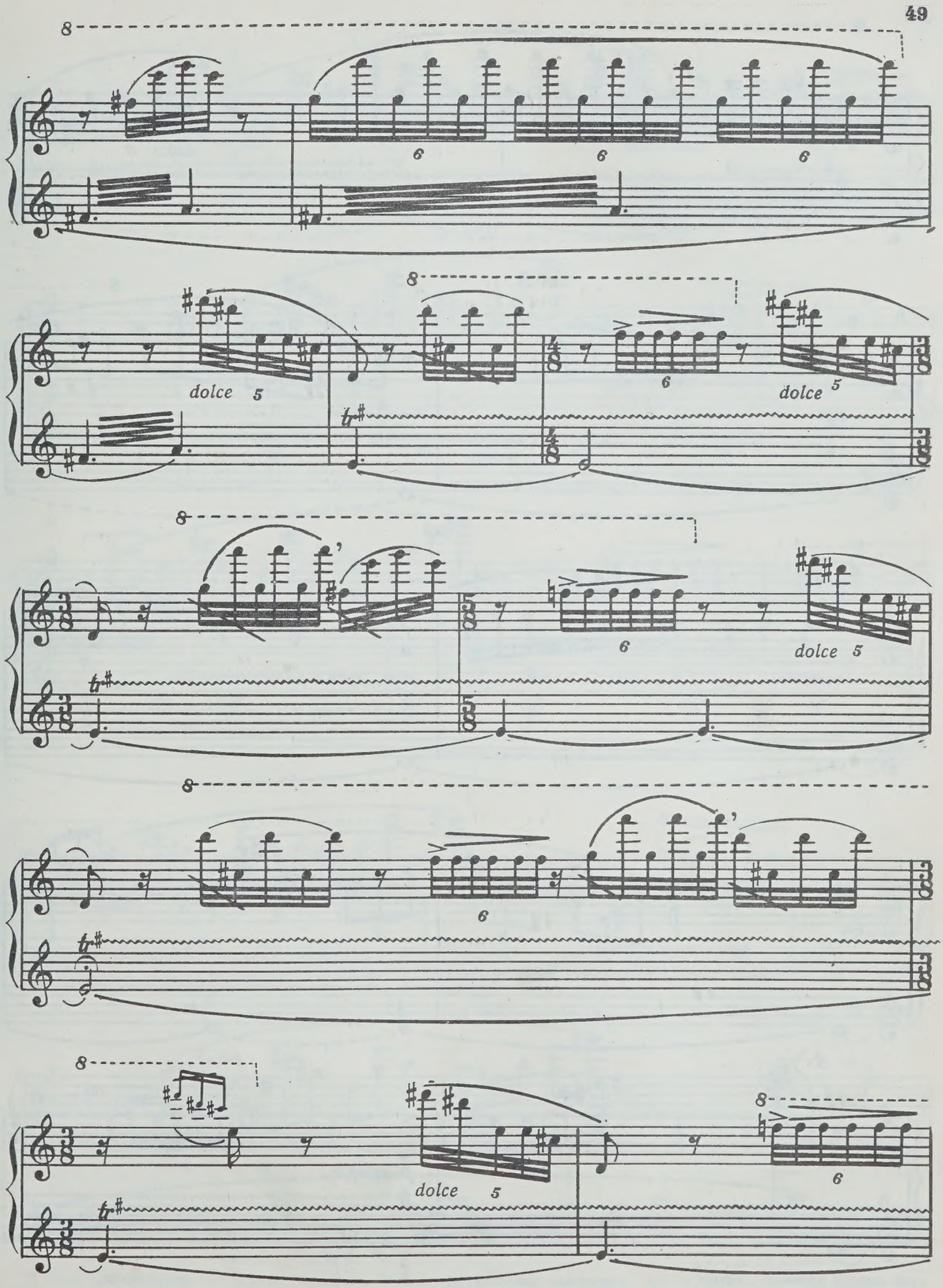


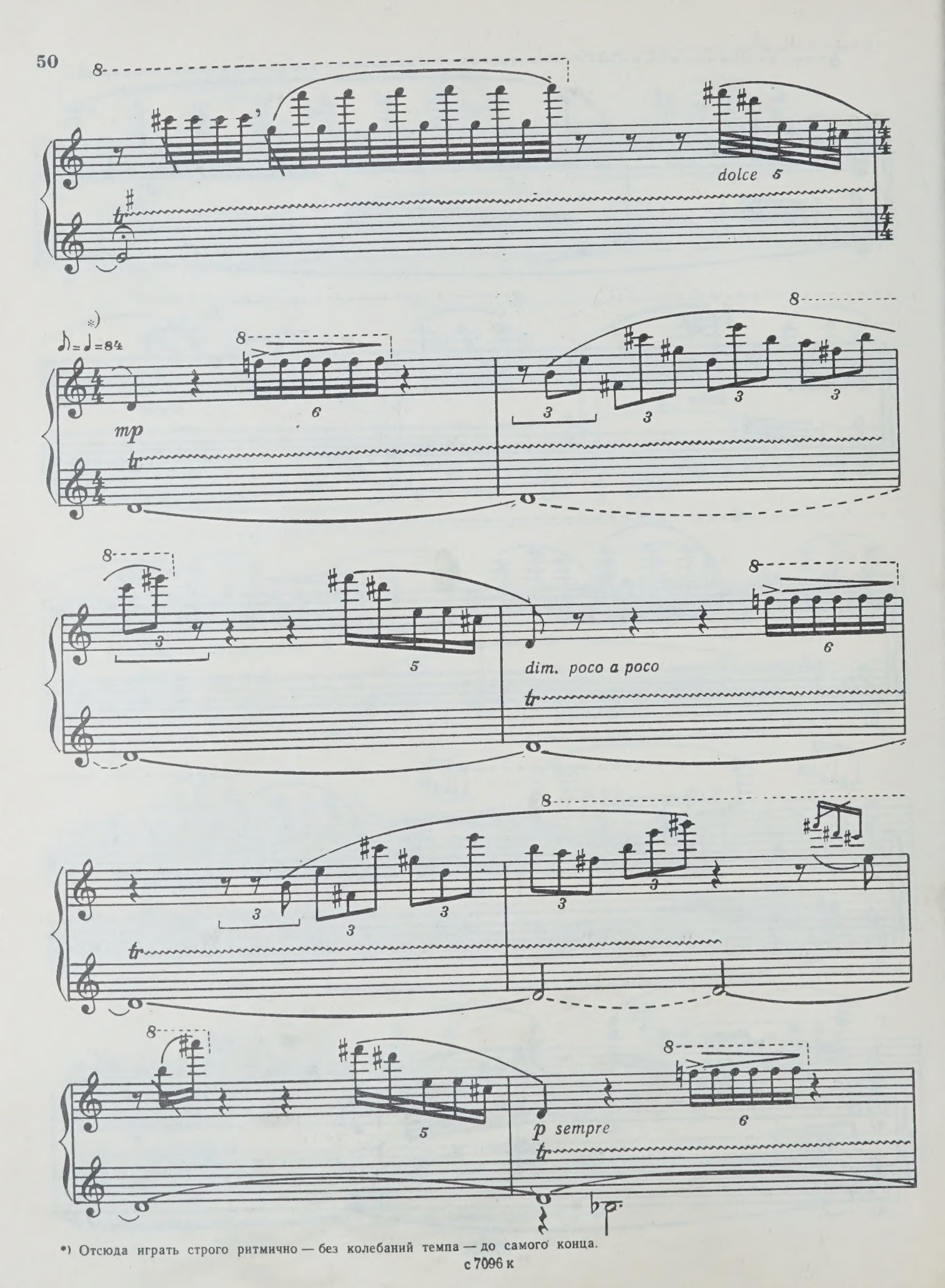
*) К этому месту микрофон полностью вывести; отсюда, начав длительное diminuendo, плавно прийти к mp.





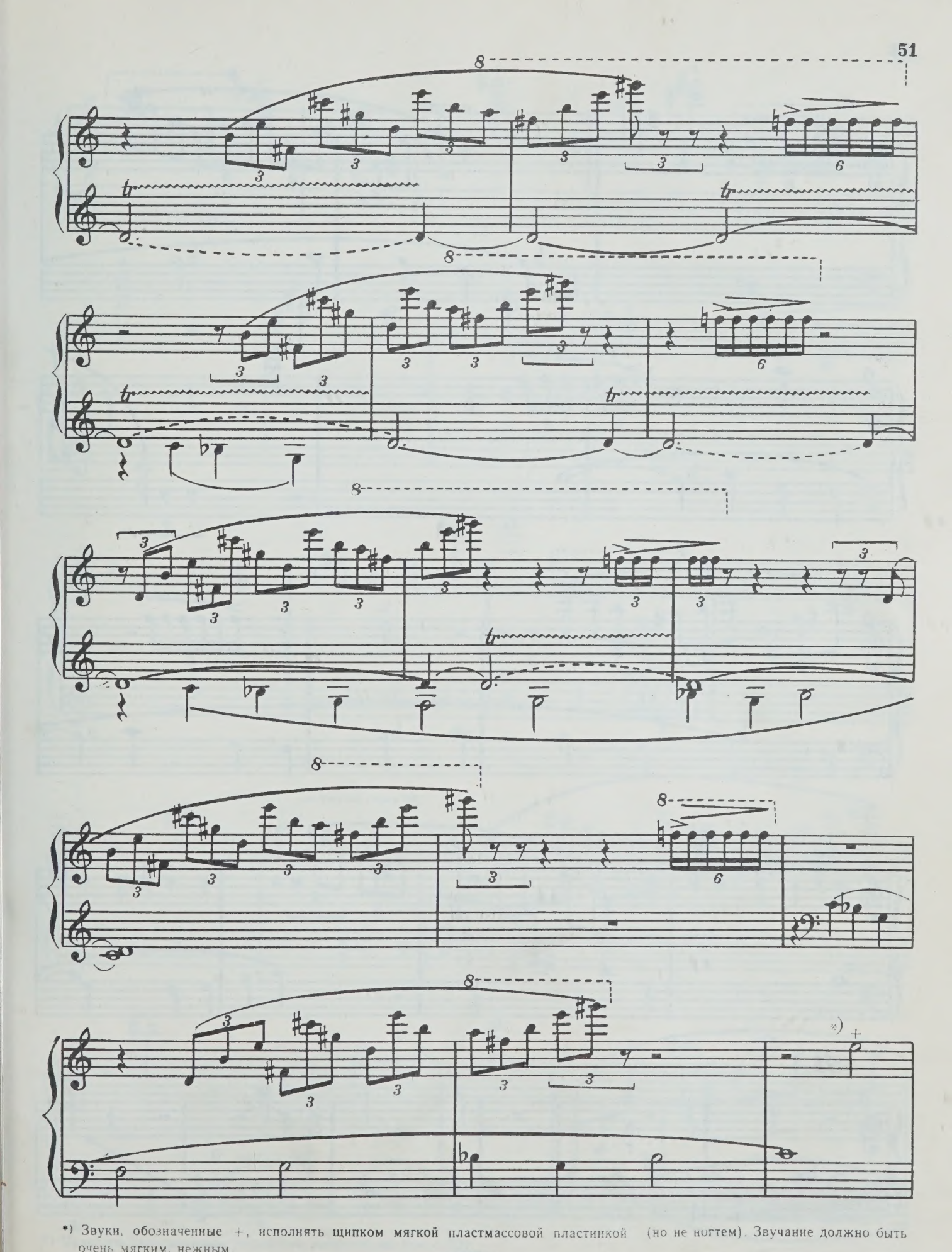
*) Начиная отсюда незаметно задерживать движение, плавно прийти к ♩=84.


8
6
6
6
8
dolce 5
6
dolce 5
8
6
dolce 5
8
6
8
dolce 5
8
6

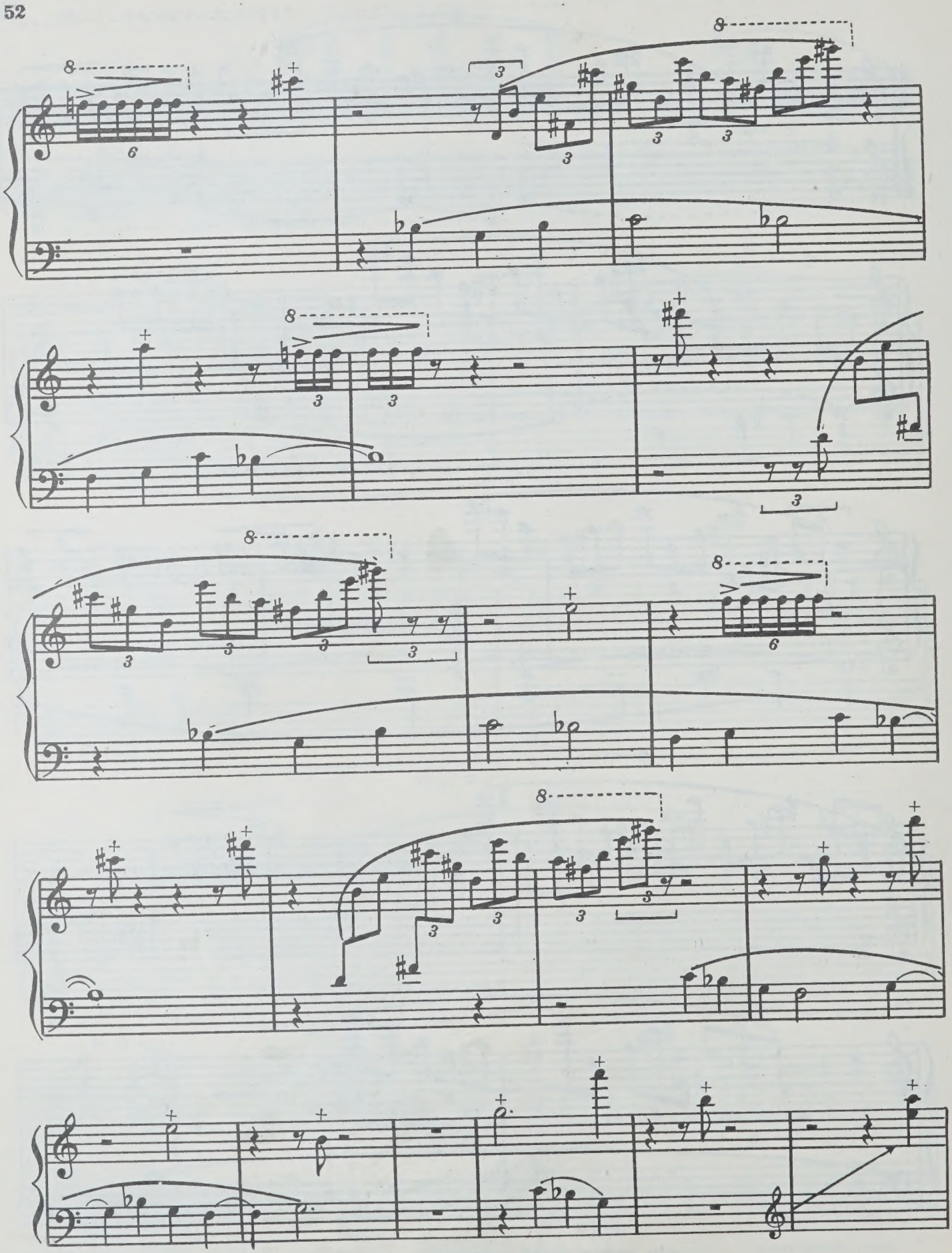


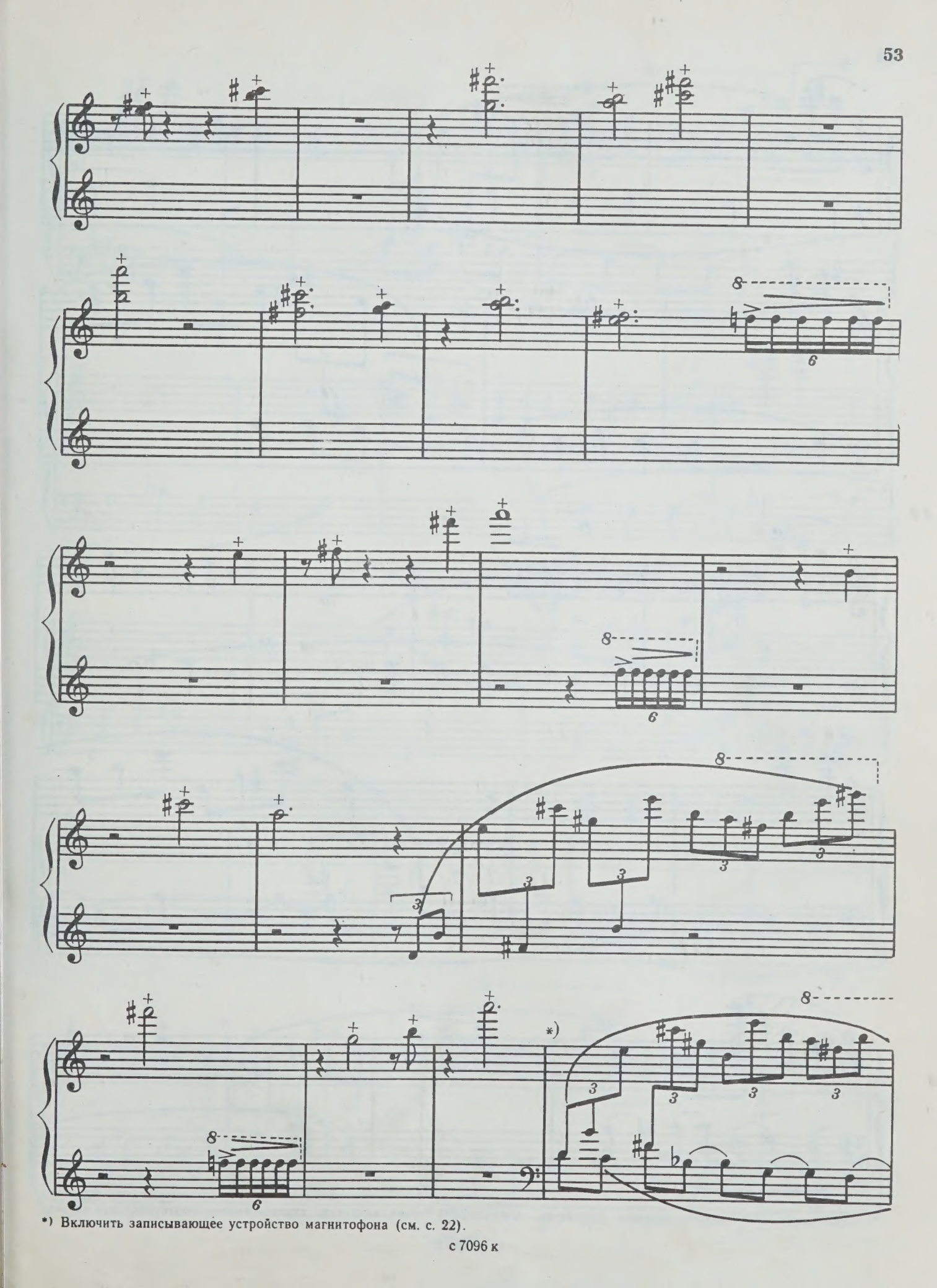
*) Отсюда играть строго ритмично — без колебаний темпа — до самого конца.

с 7096 к

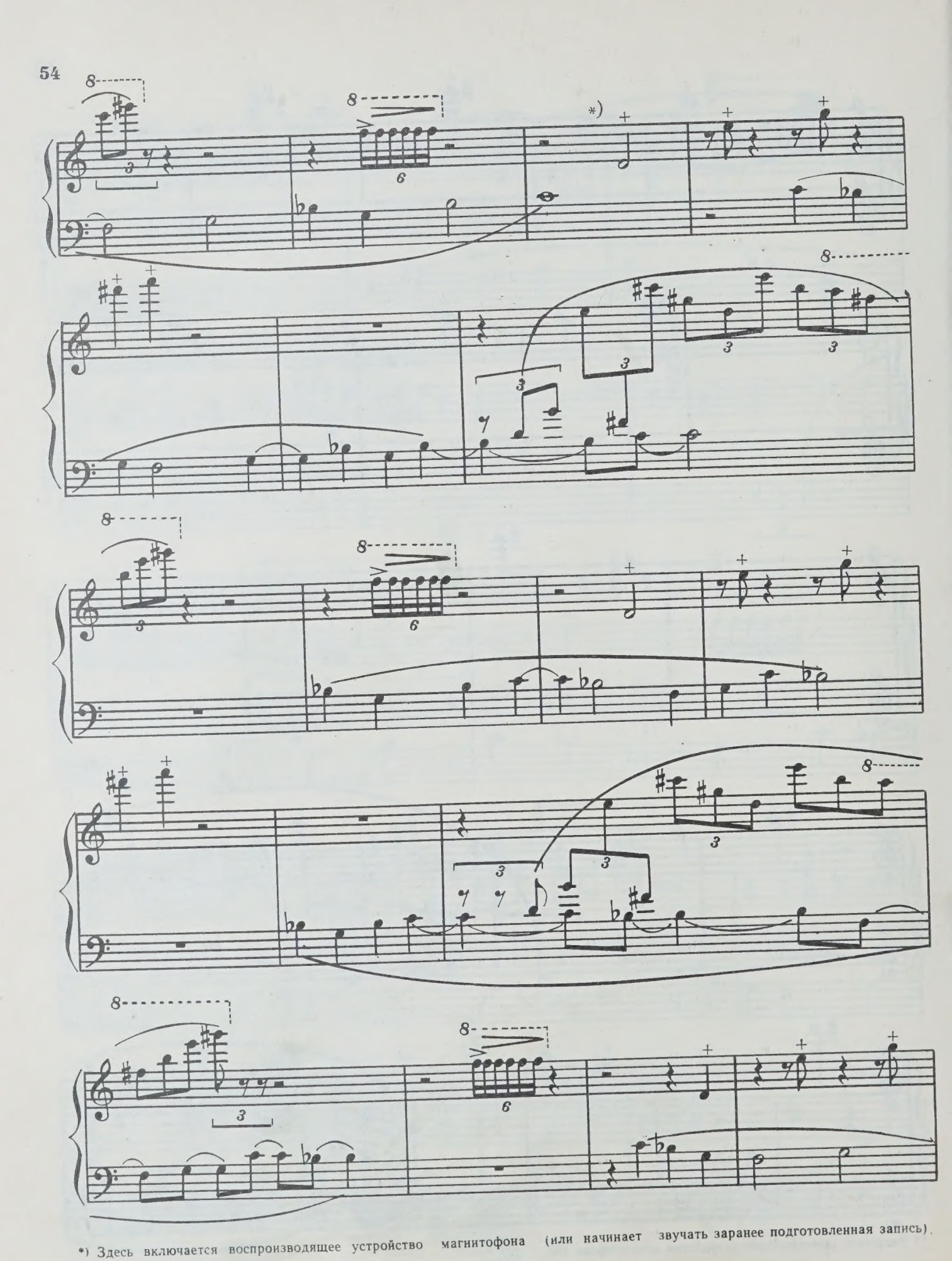


*) Звуки, обозначенные +, исполнять щипком мягкой пластмассовой пластинкой (но не ногтем). Звучание должно быть очень мягким, нежным.

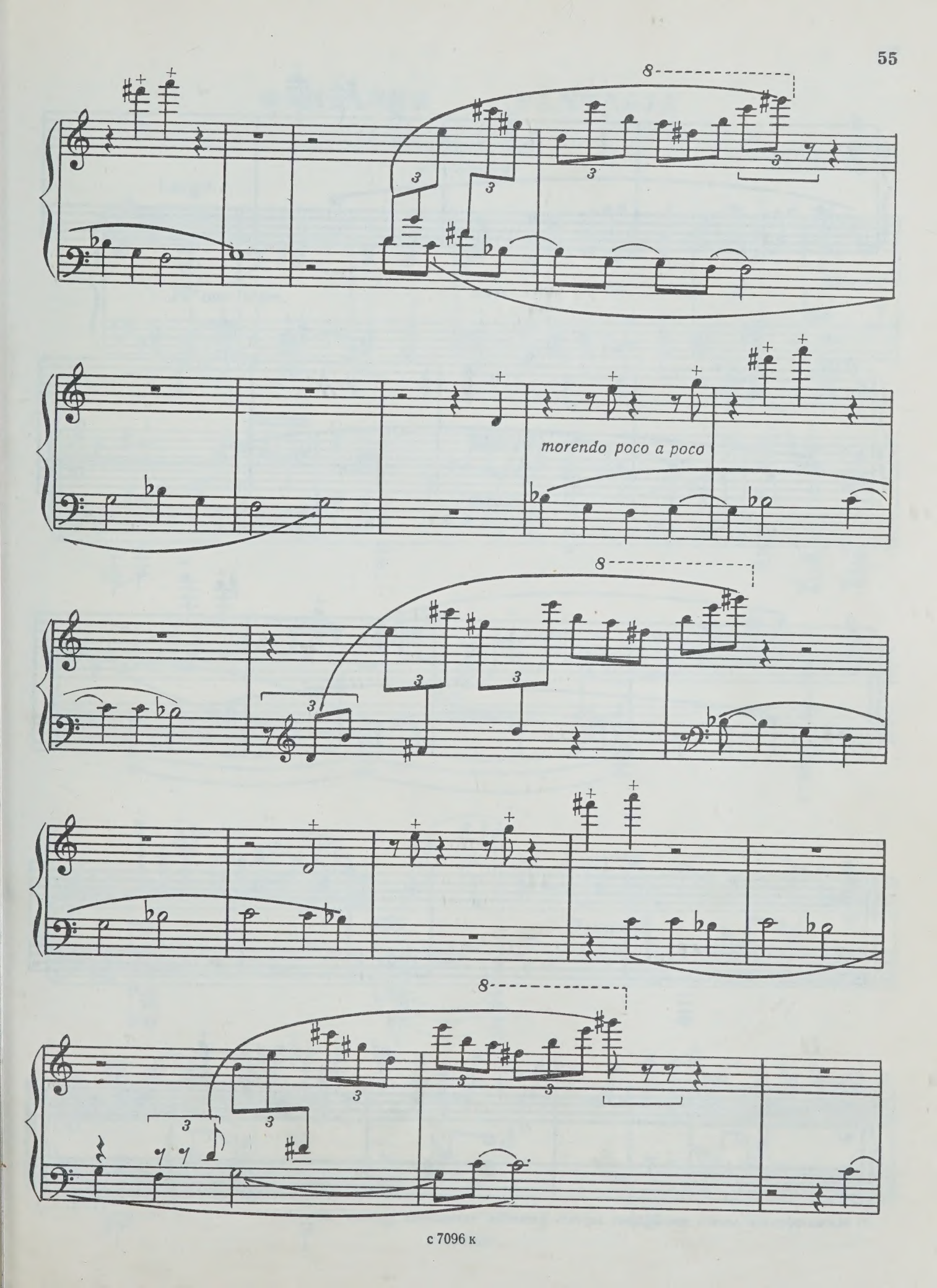


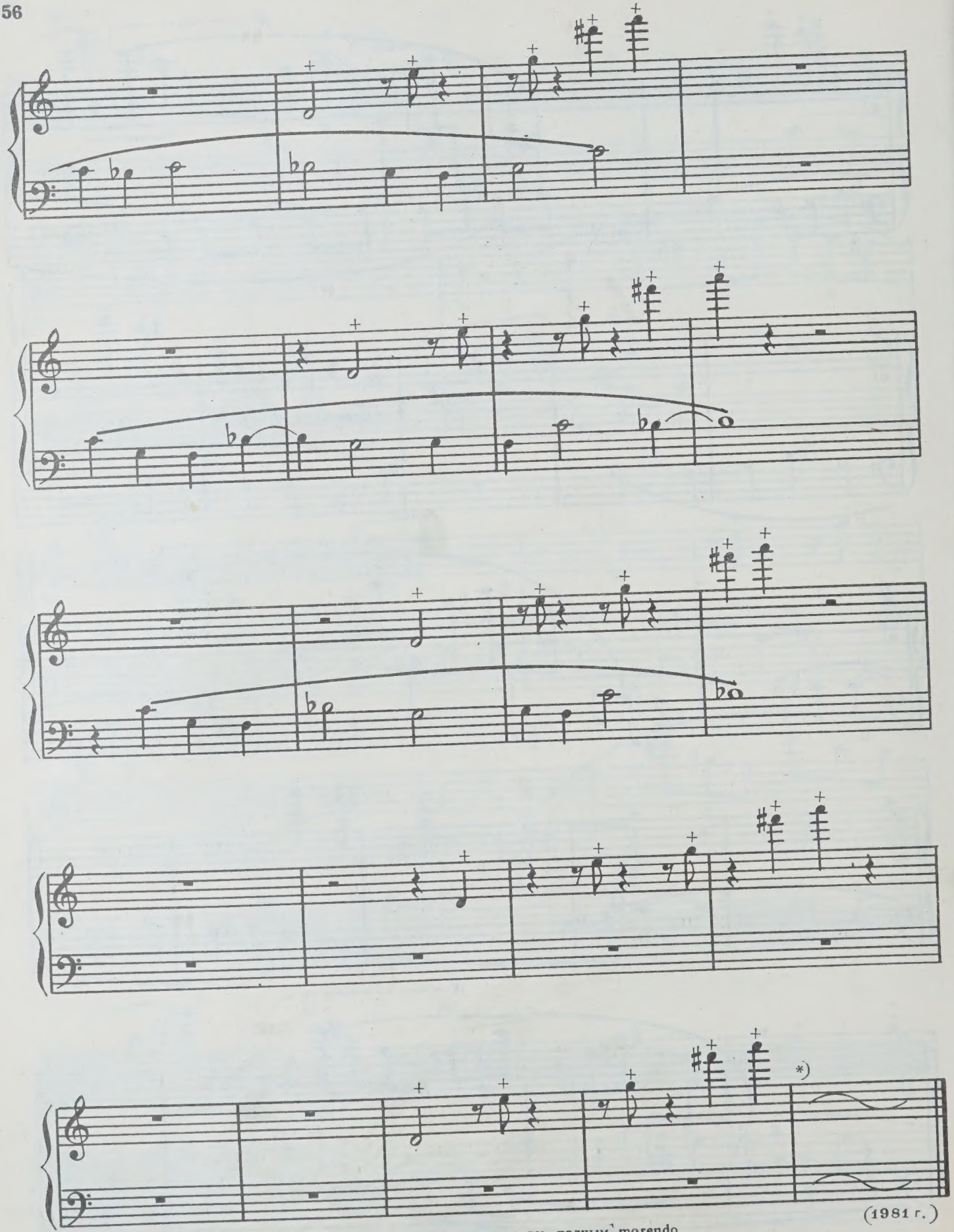


*) Включить записывающее устройство магнитофона (см. с. 22).



*) Здесь включается воспроизводящее устройство магнитофона (или начинает звучать заранее подготовленная запись).


morendo poco a poco



(1981 г.)

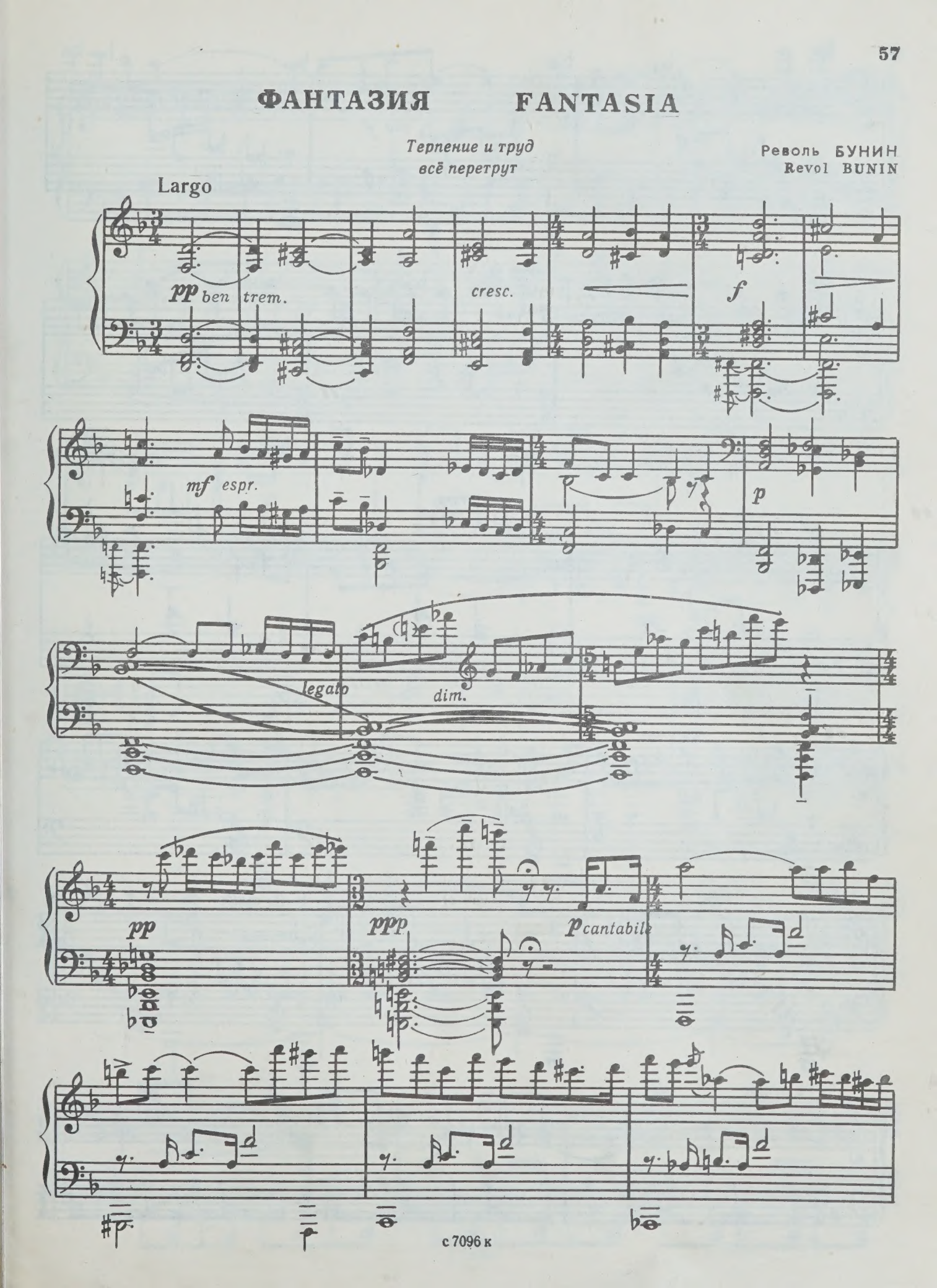
*) Магнитофонная запись продолжает звучать истаивая, завершаясь полным morendo.

с 7096 к

ФАНТАЗИЯ FANTASIA

Терпение и труд
всё перетрут

Револь БУНИН
Revol BUNIN



più f

dim.

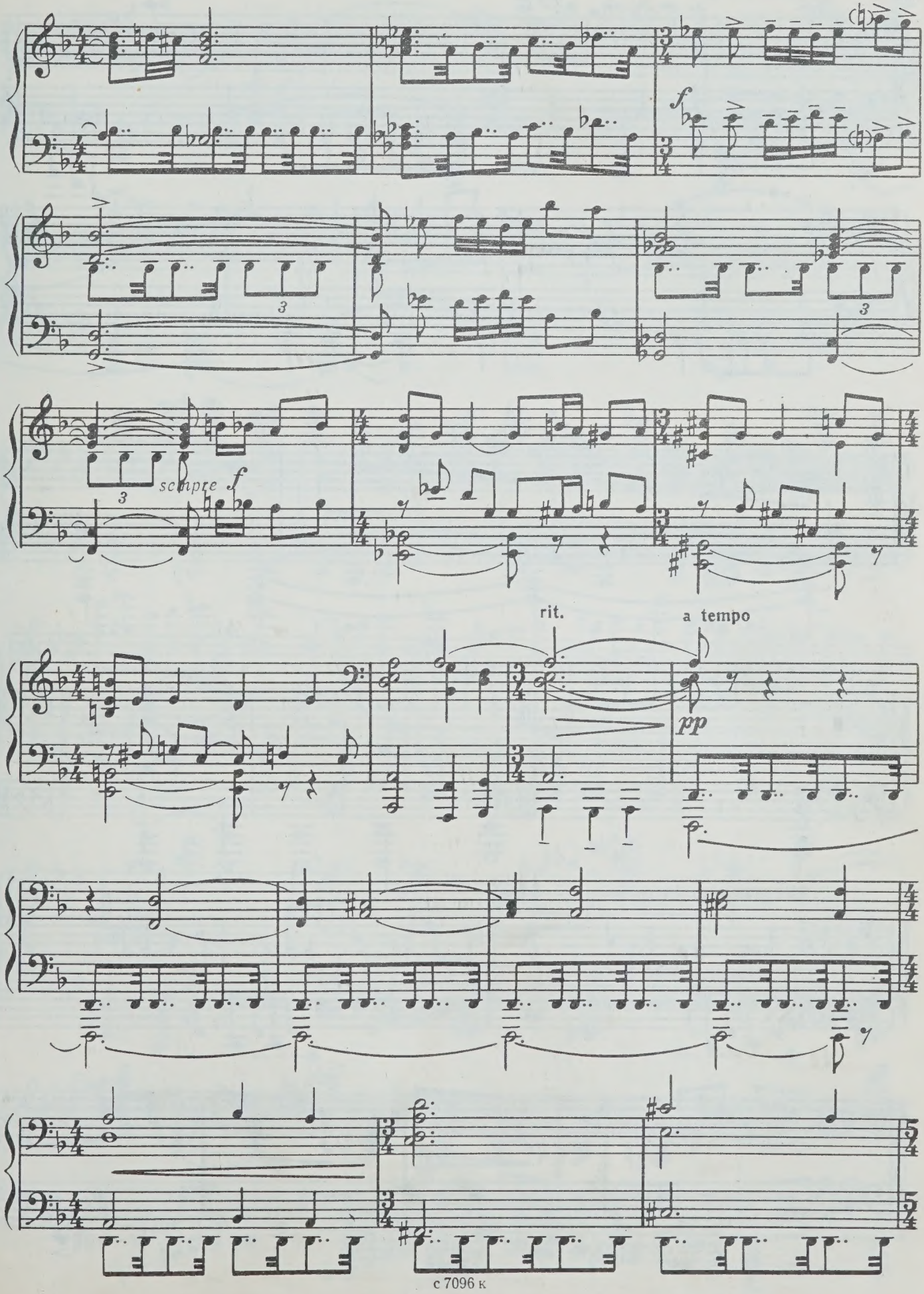
pp

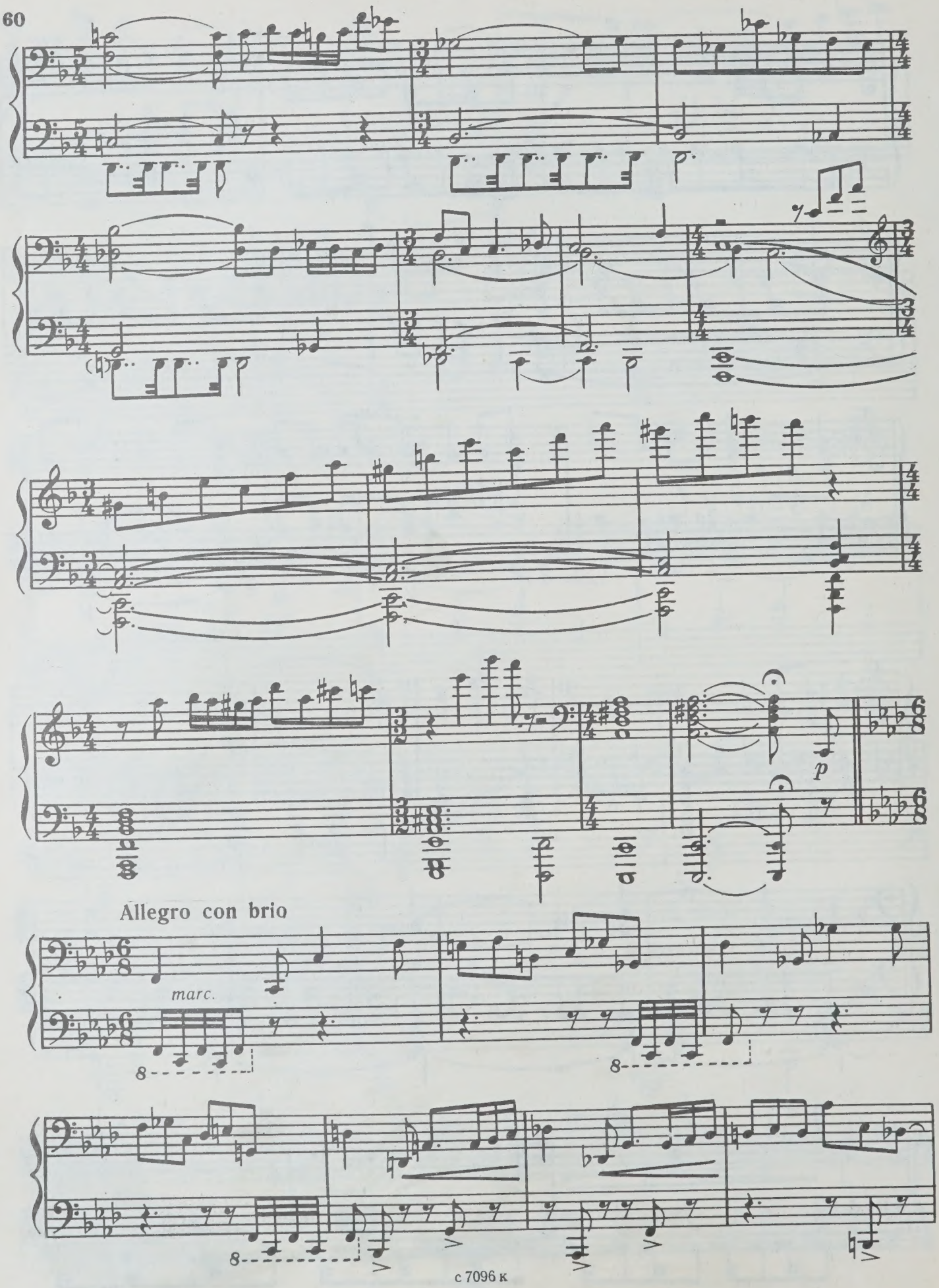
rit. molto

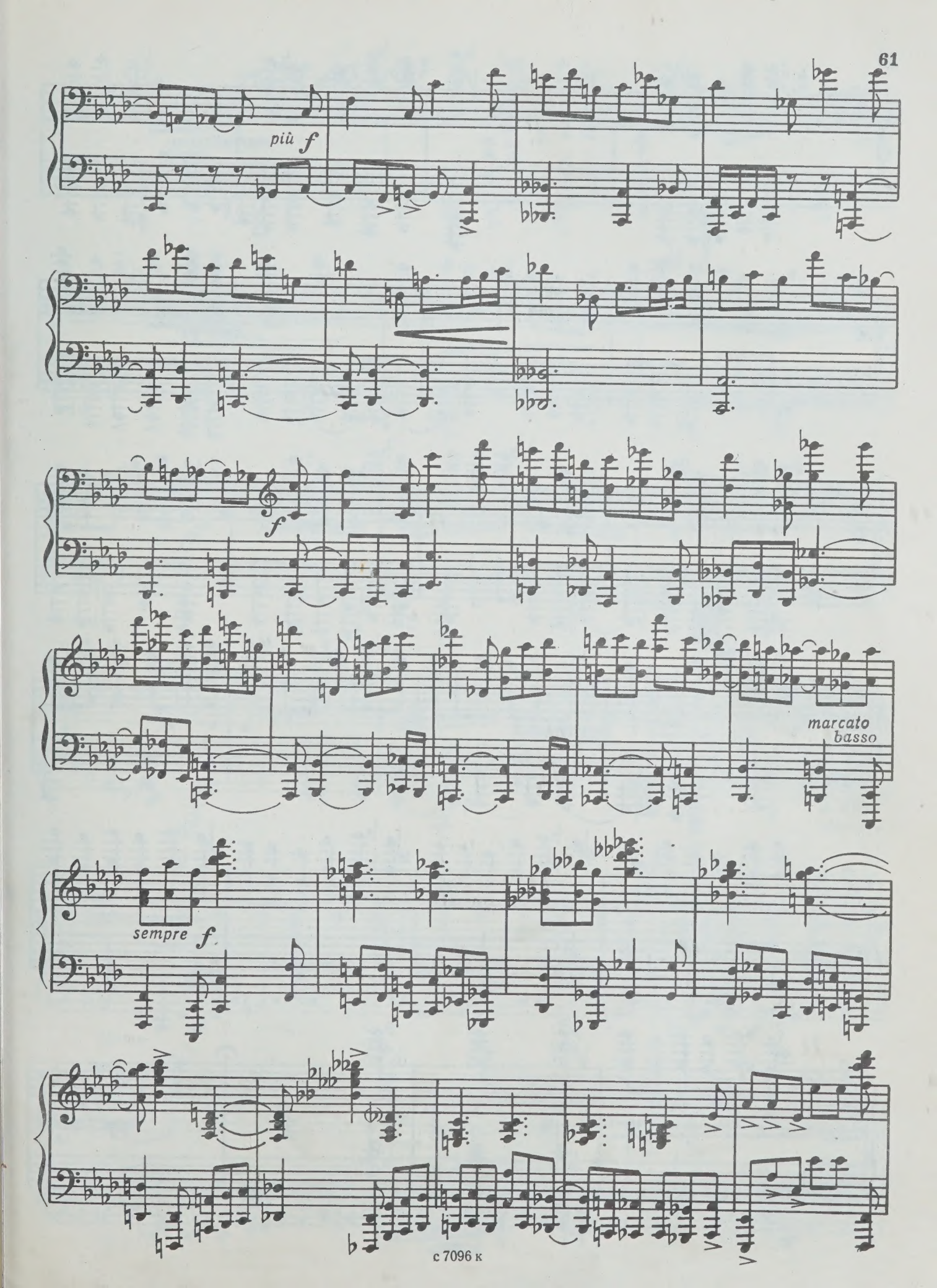
a tempo

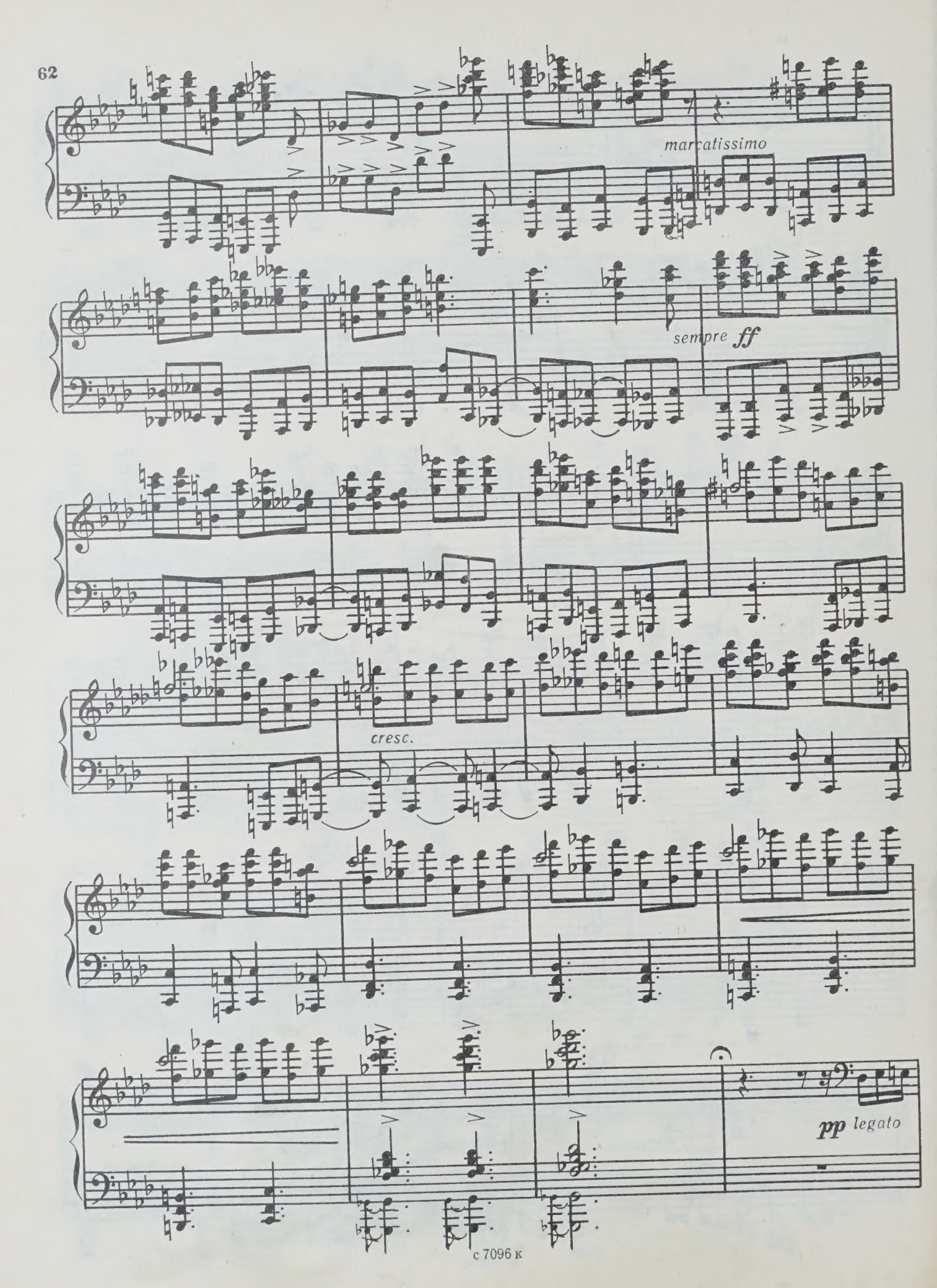
ppp

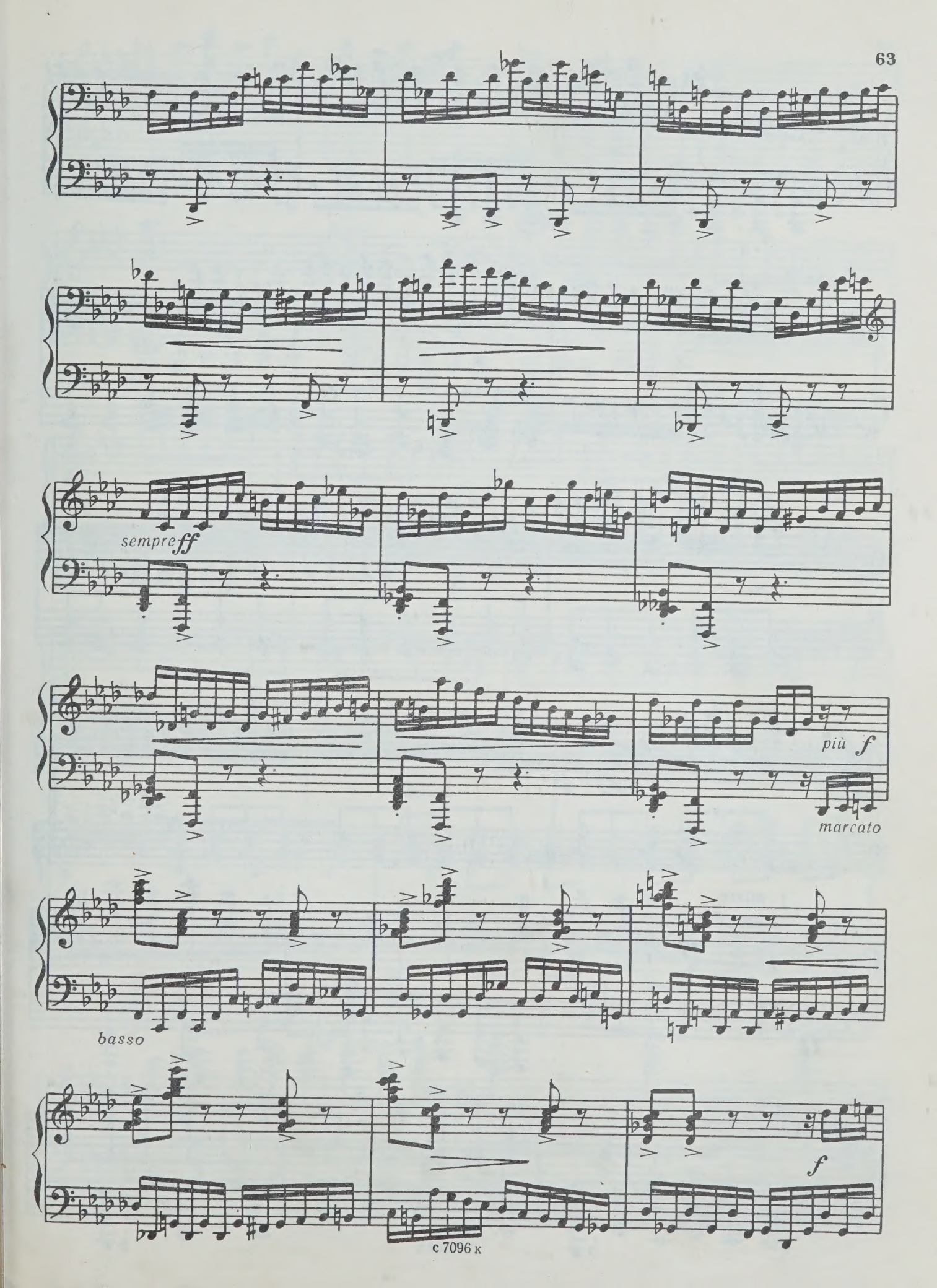
cresc.

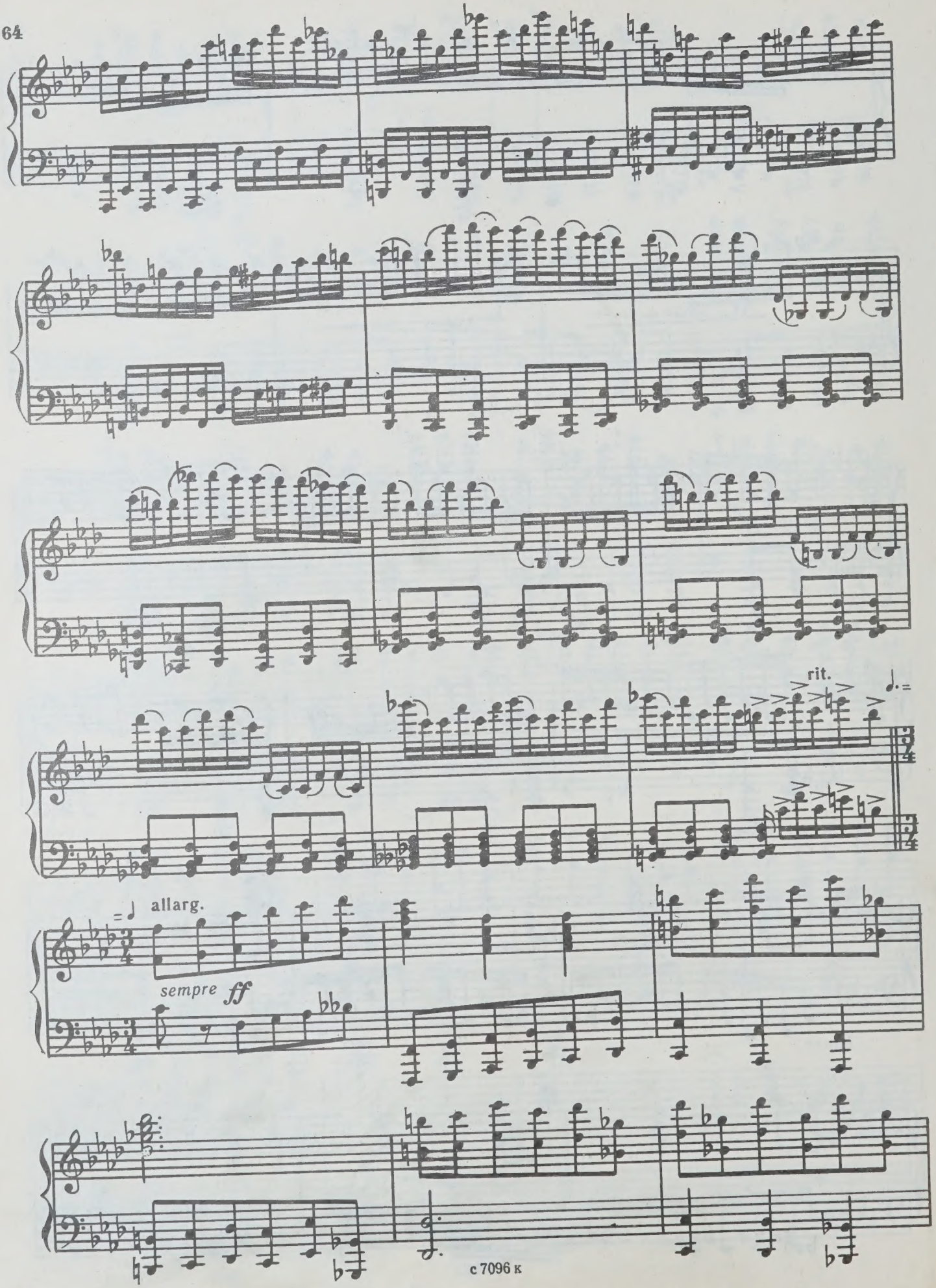

f
3
3
3
sempre f
rit.
a tempo
pp

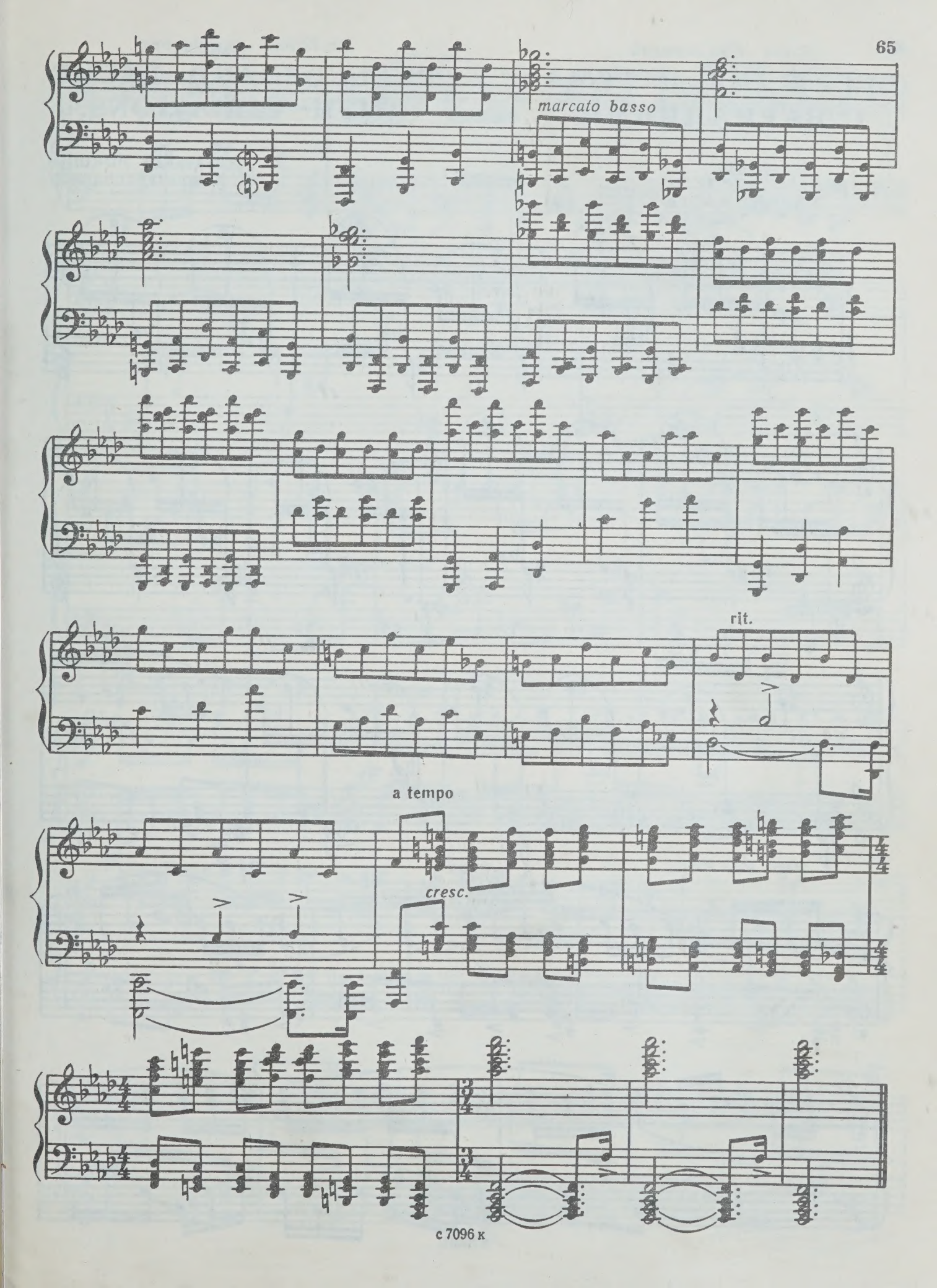

p
Allegro con brio
marc.


più f
f
marcato
basso
sempre f


marcatissimo
sempre ff
cresc.
pp legato


sempre ff
più f
marcato
basso
f


rit.
allarg.
sempre ff


marcato basso
rit.
a tempo
cresc.

Елене Кушнеровой

ПРЕЛЮДИЯ И ТЕМА С ВАРИАЦИЯМИ

To Yelena Kushnerova

PRELUDE AND THEME WITH VARIATIONS

Александр ЛОКШИН
Alexander LOKSHIN

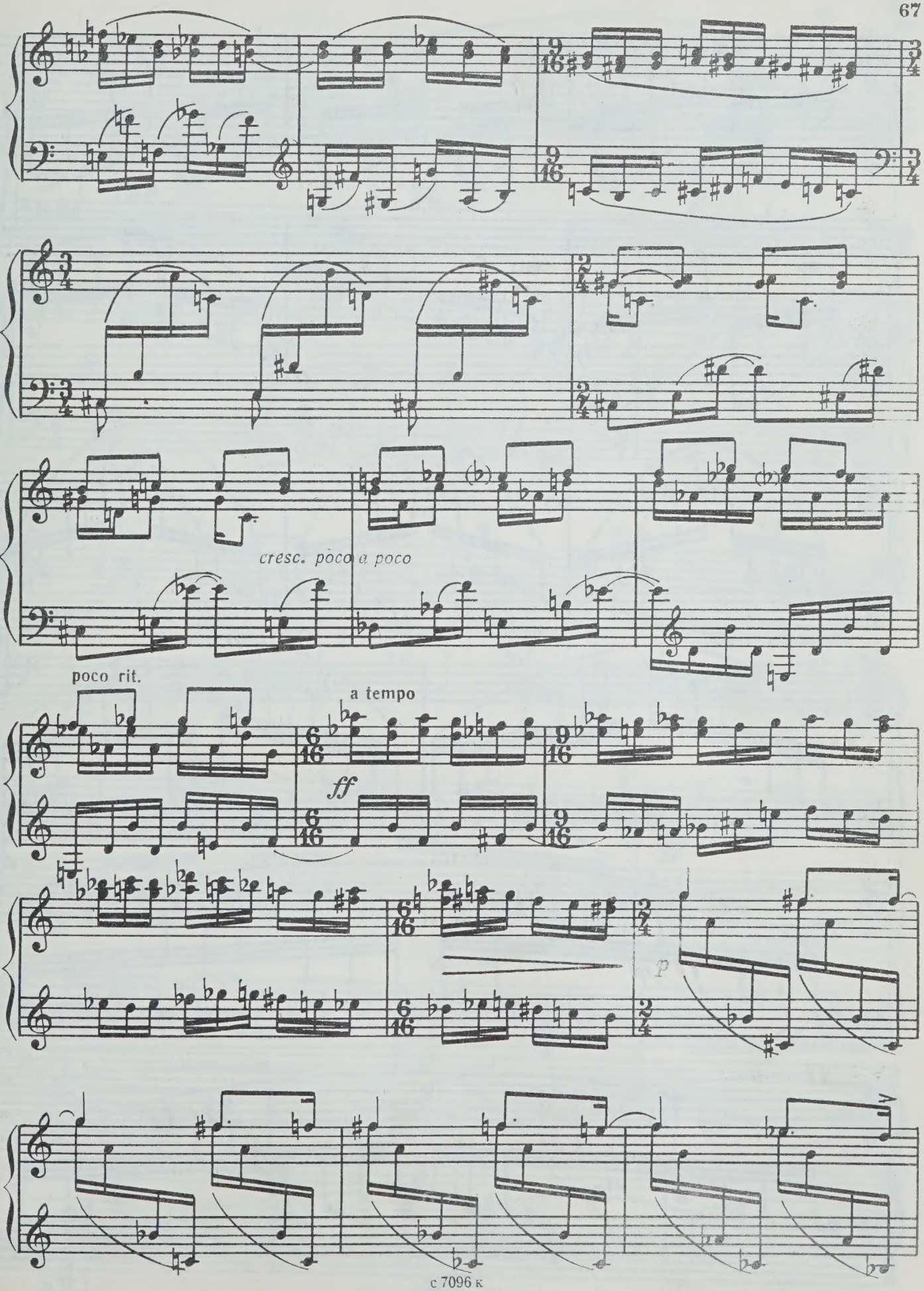
Preludio

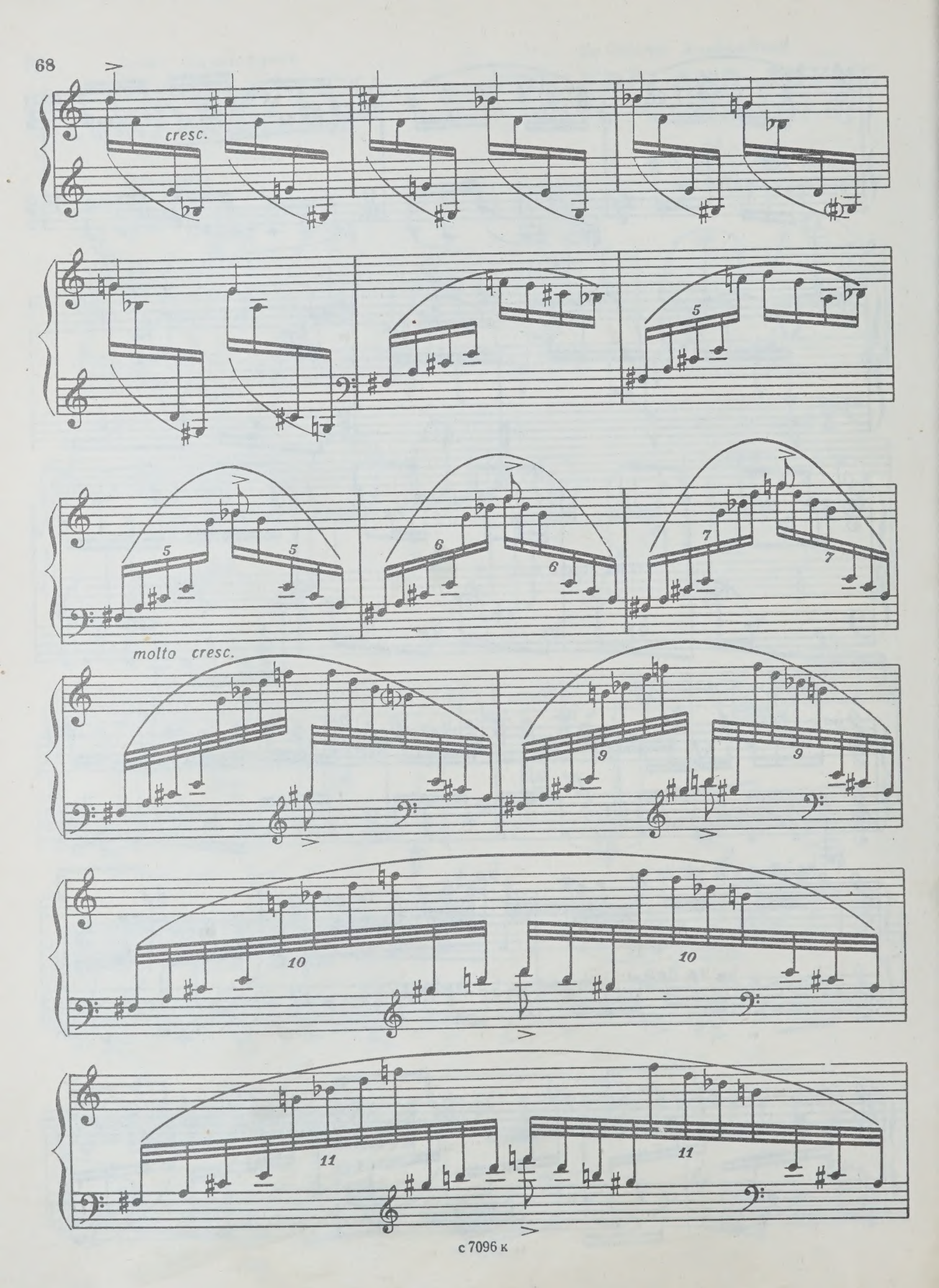
Allegro vivace

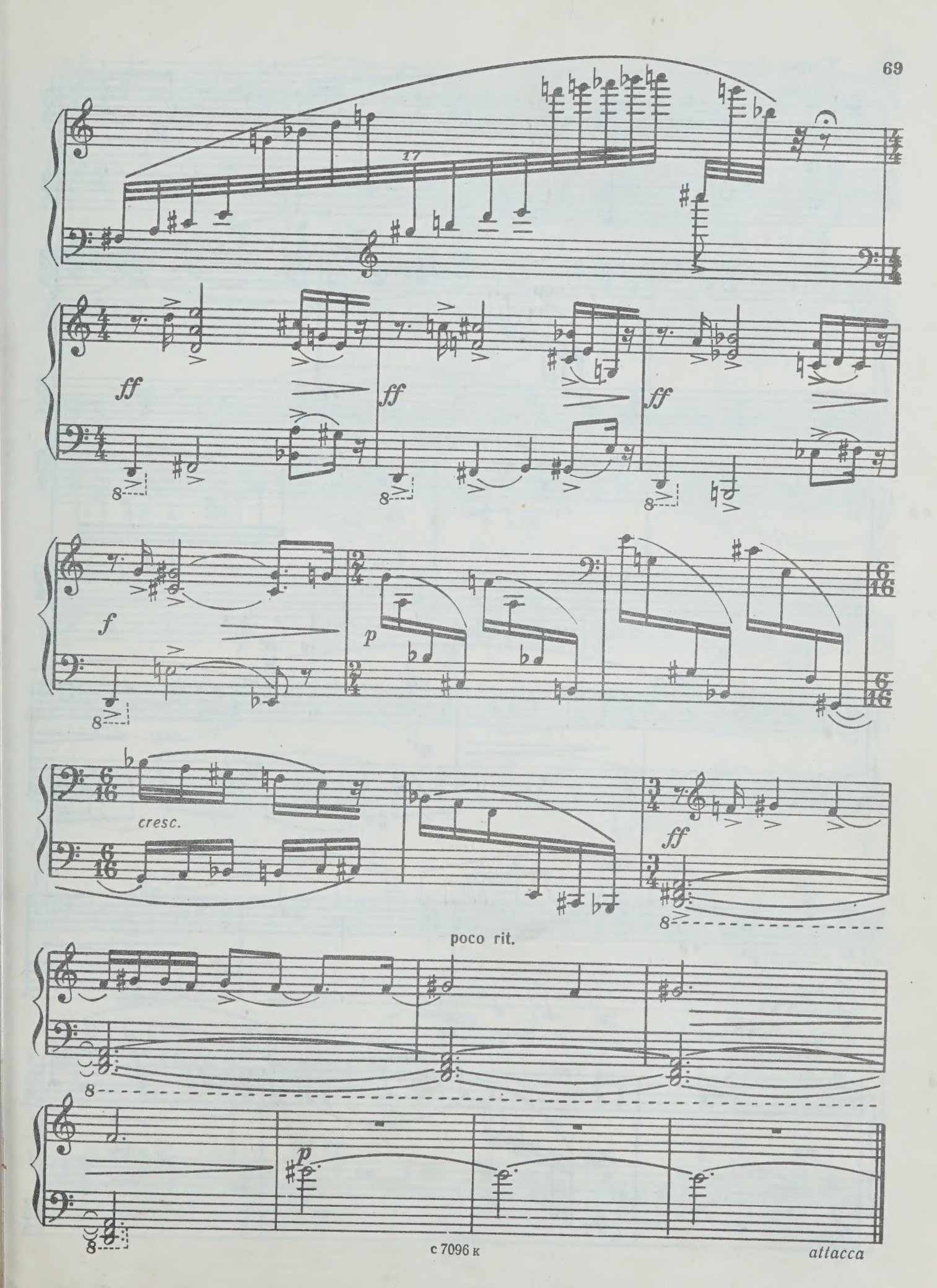
pp

cresc. poco a poco

f


cresc. poco a poco
poco rit.
a tempo
ff
p


cresc.
5
5
5
6
6
7
7
molto cresc.
9
9
10
10
11
11


17
ff
ff
ff
f
p
cresc.
ff
poco rit.
p
attacca

Tema

Andante

pp

Poco meno mosso

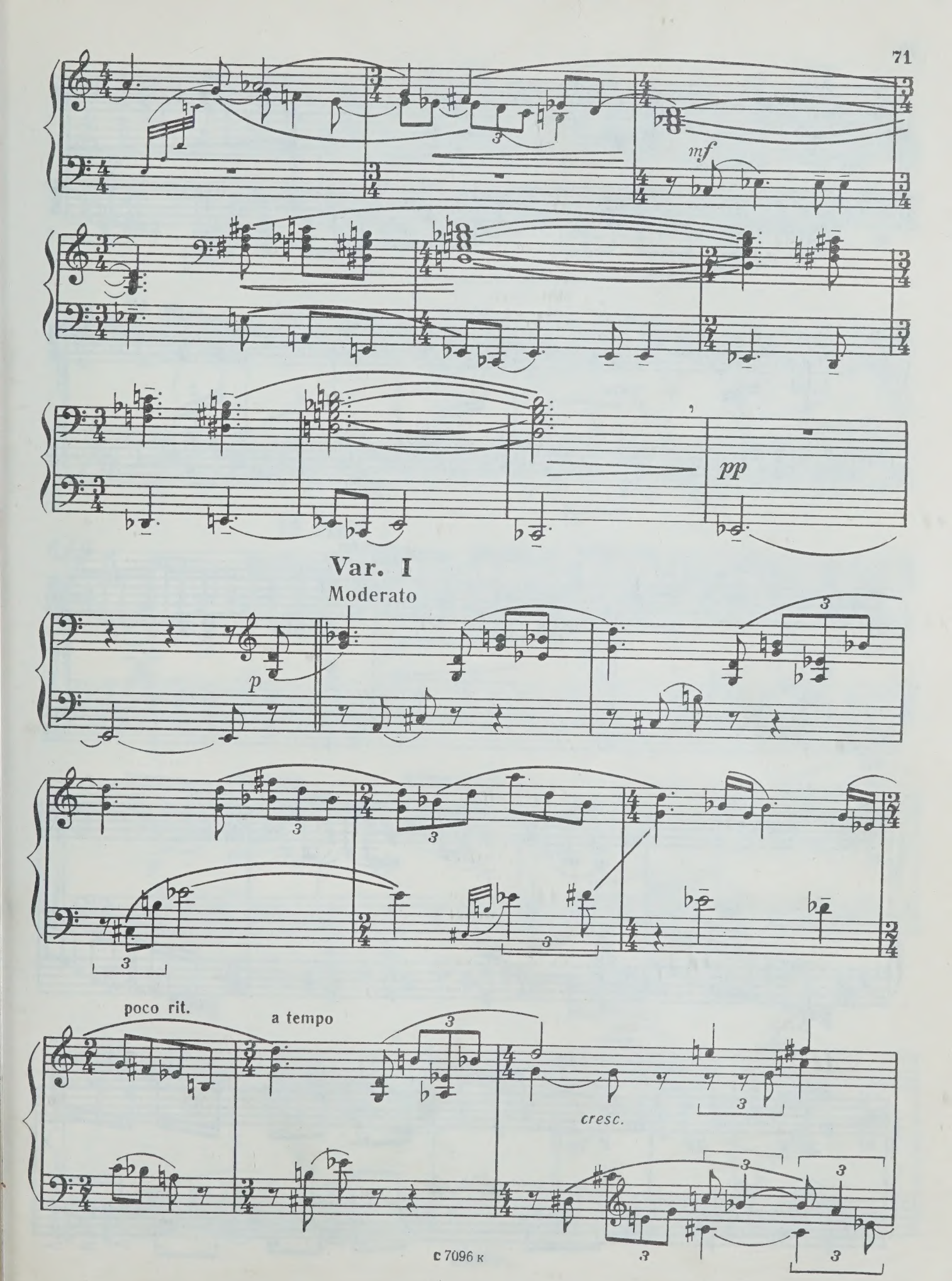
mf

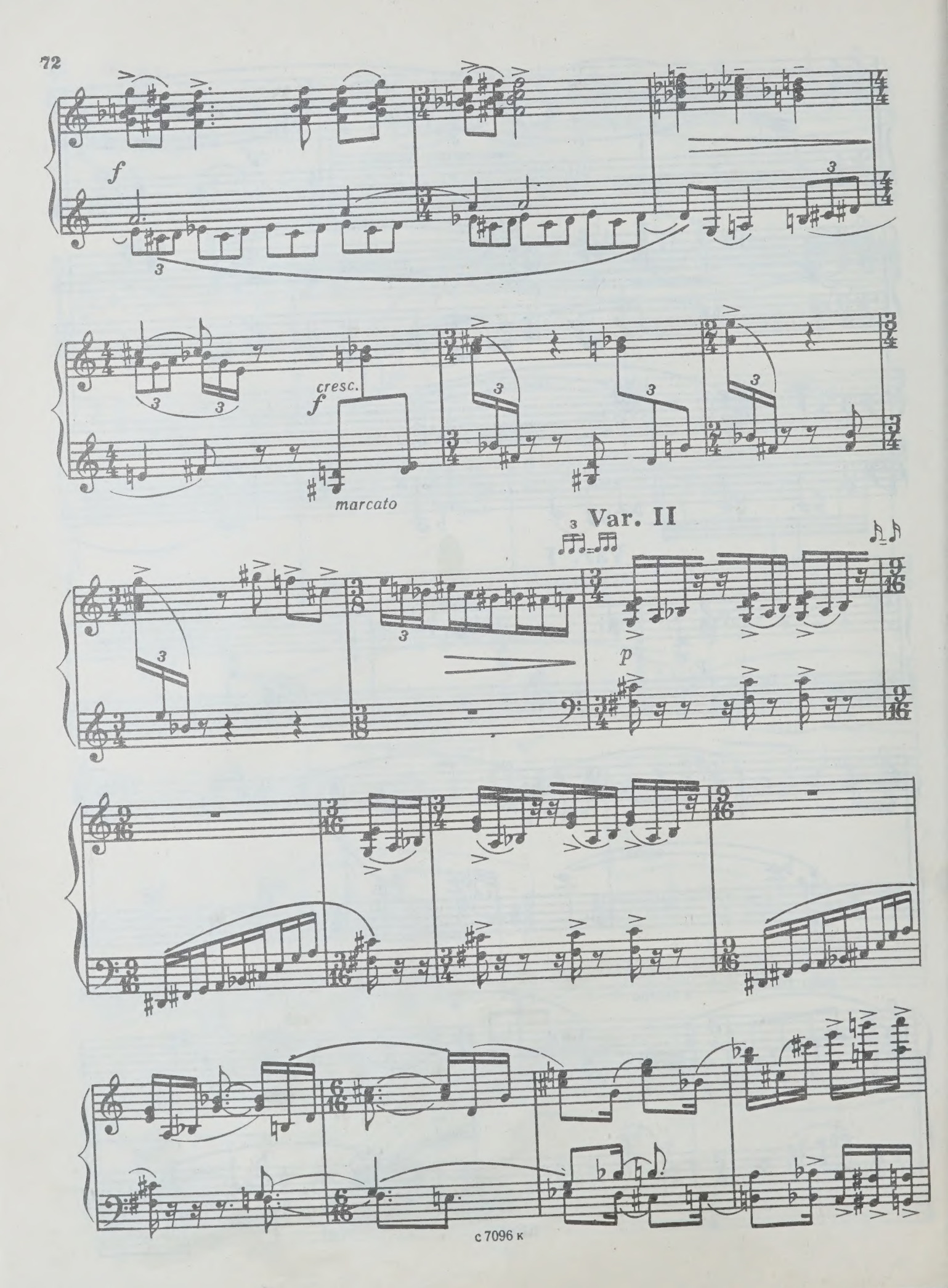
espr.

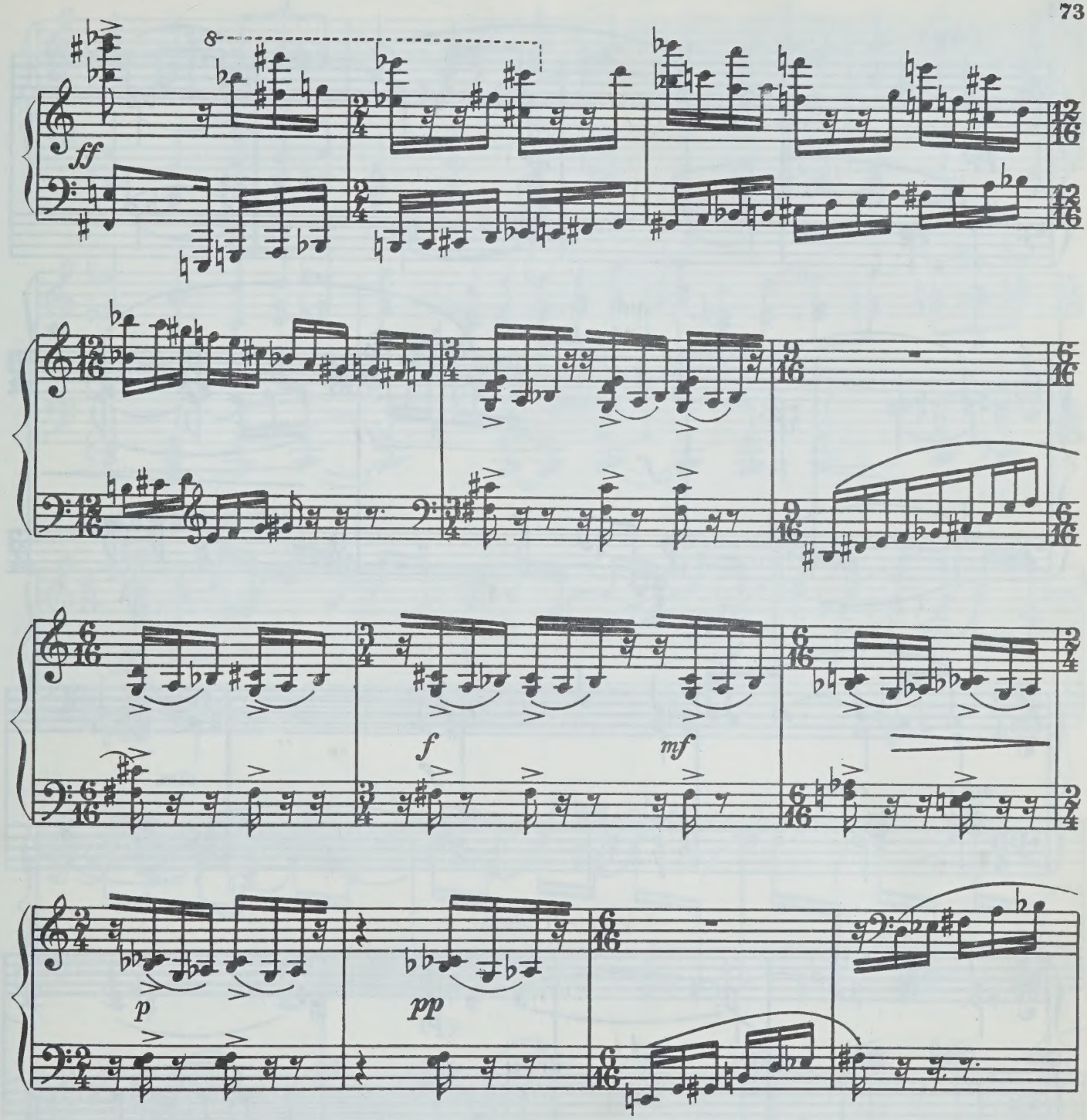
a tempo

f

pp

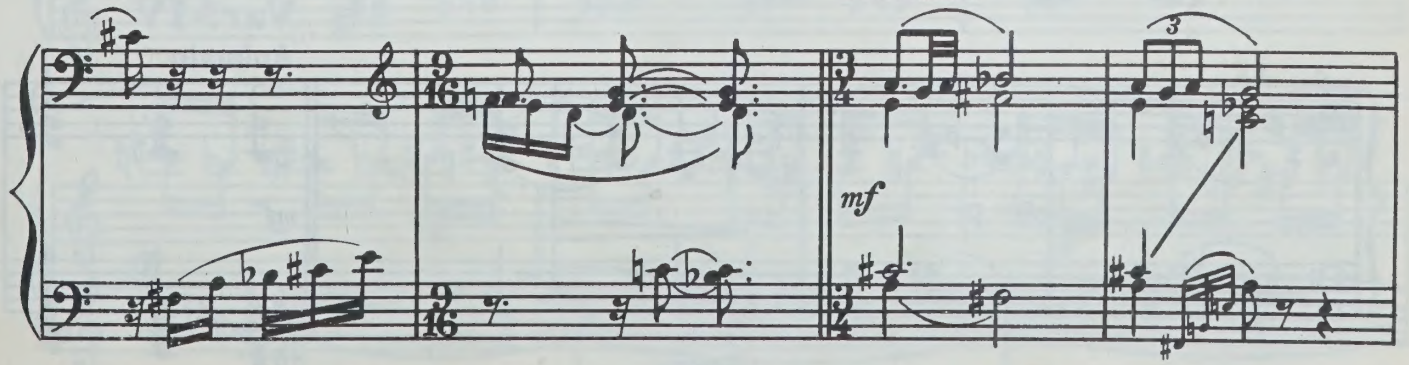

mf
pp
Var. I
Moderato
p
poco rit.
a tempo
cresc.

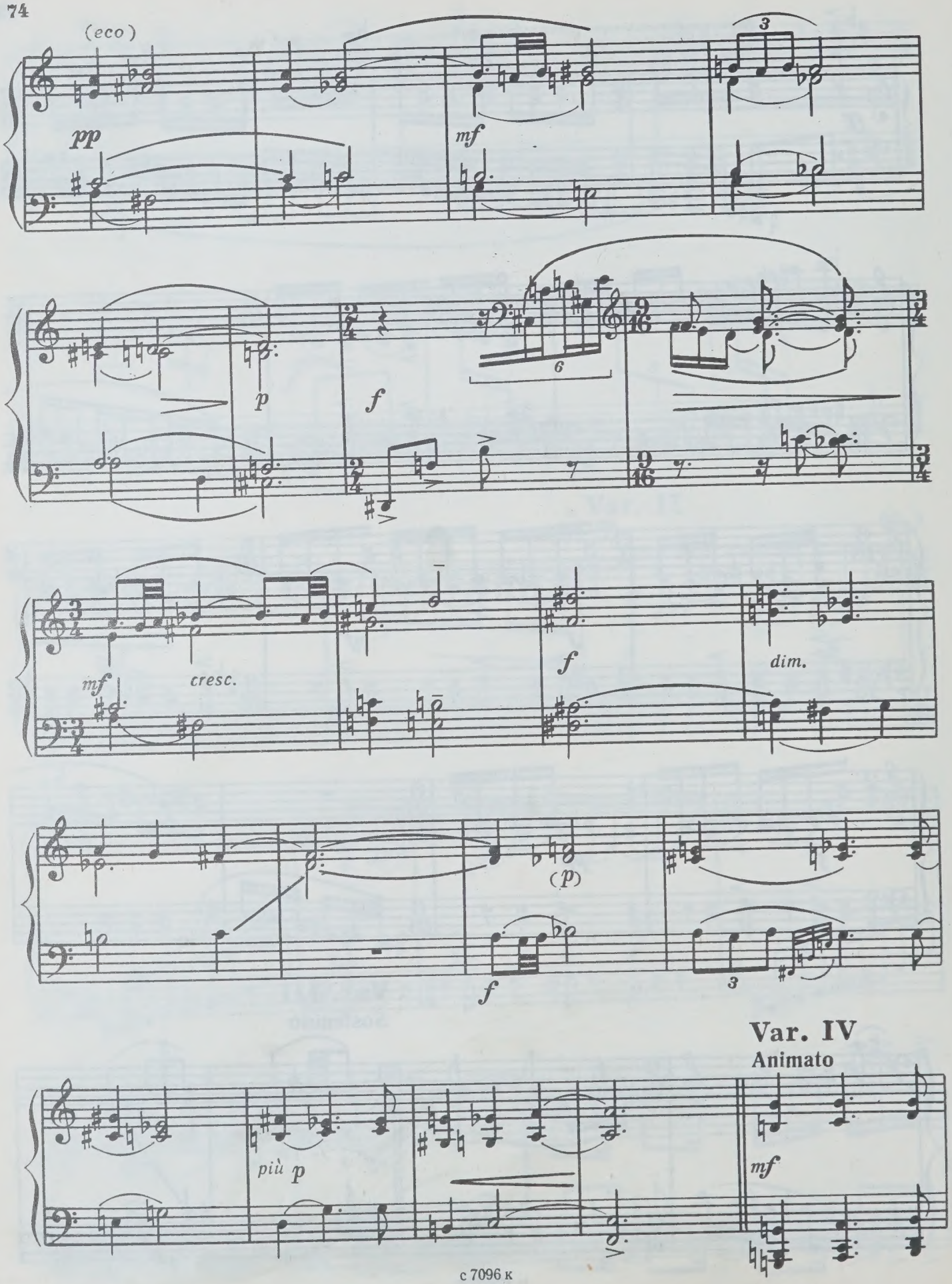

f
cresc.
f
marcato
Var. II
p

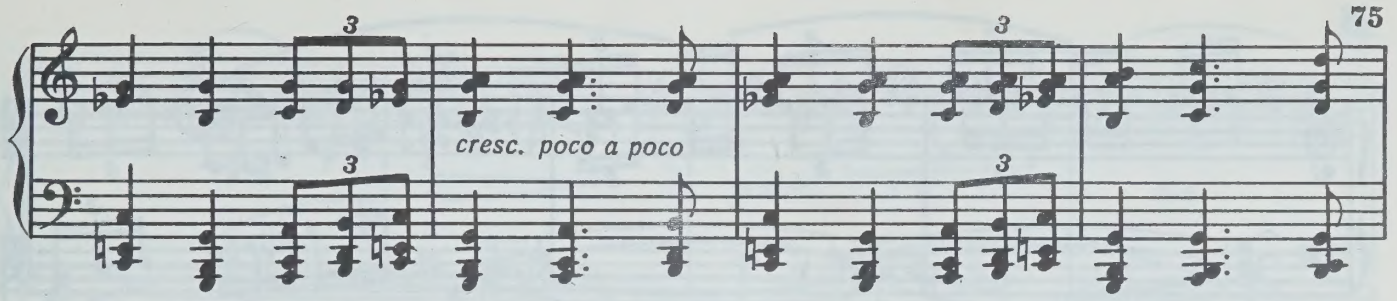


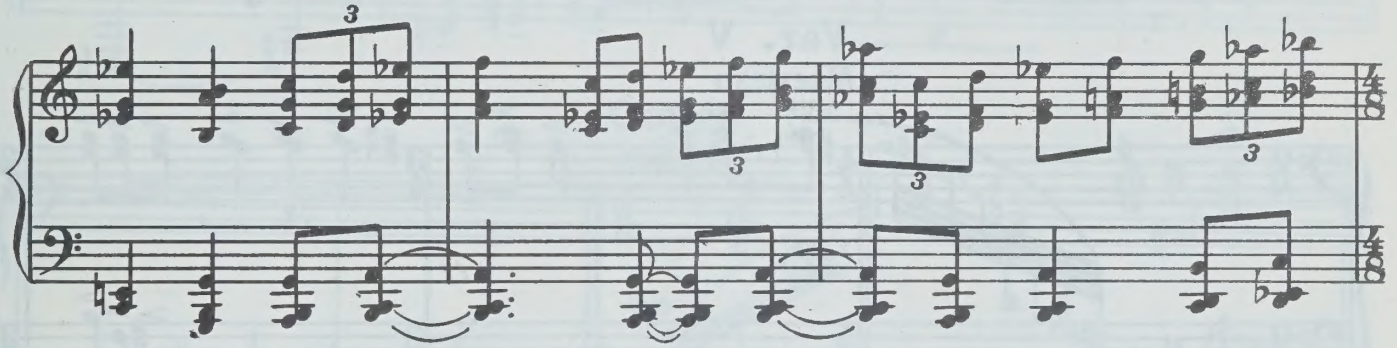
Var. III

Sostenuto

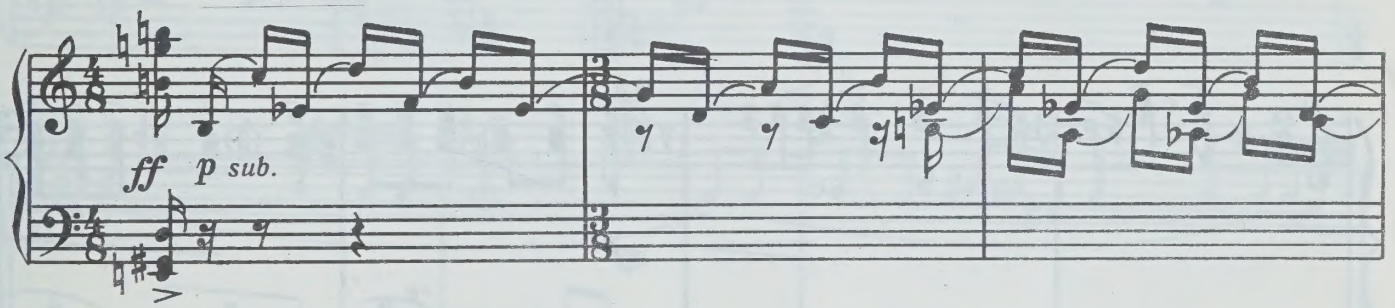


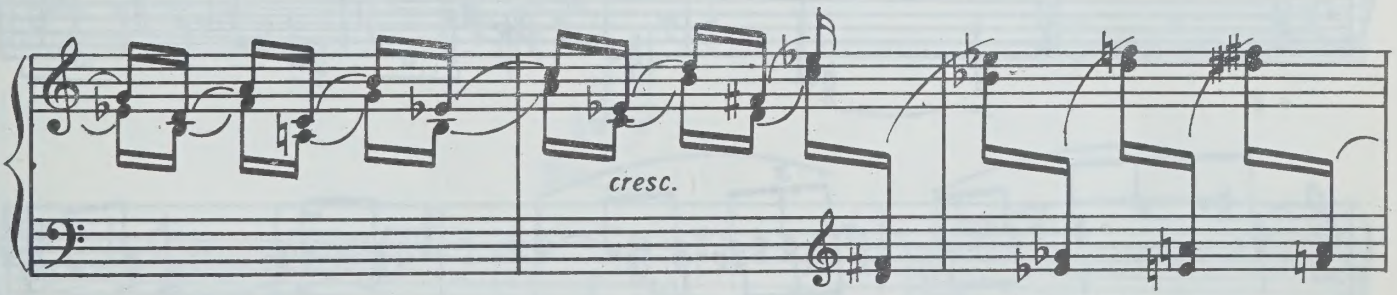

(eco)
pp
mf
3
p
f
6
mf
cresc.
f
dim.
(p)
f
3
Var. IV
Animato
più p
mf

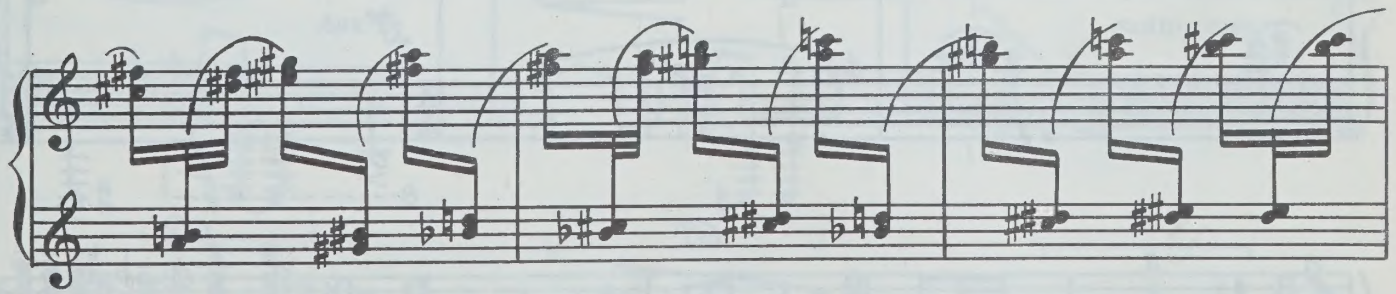


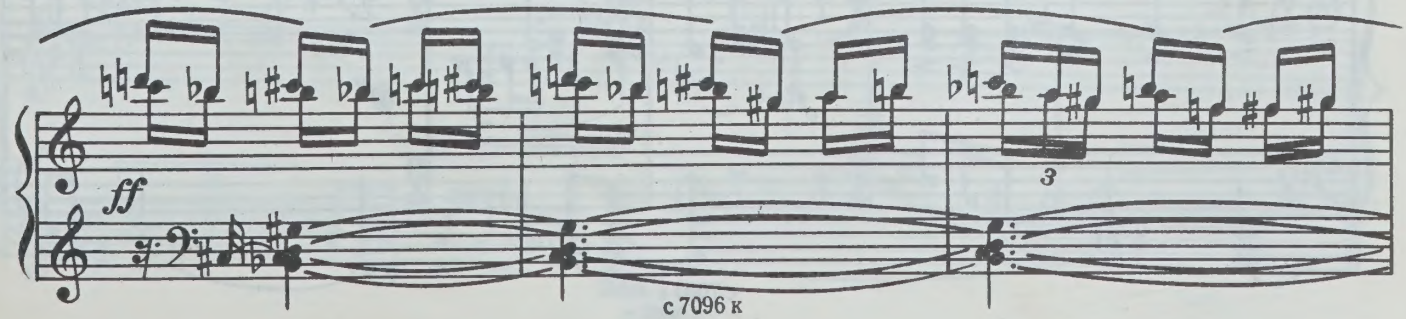


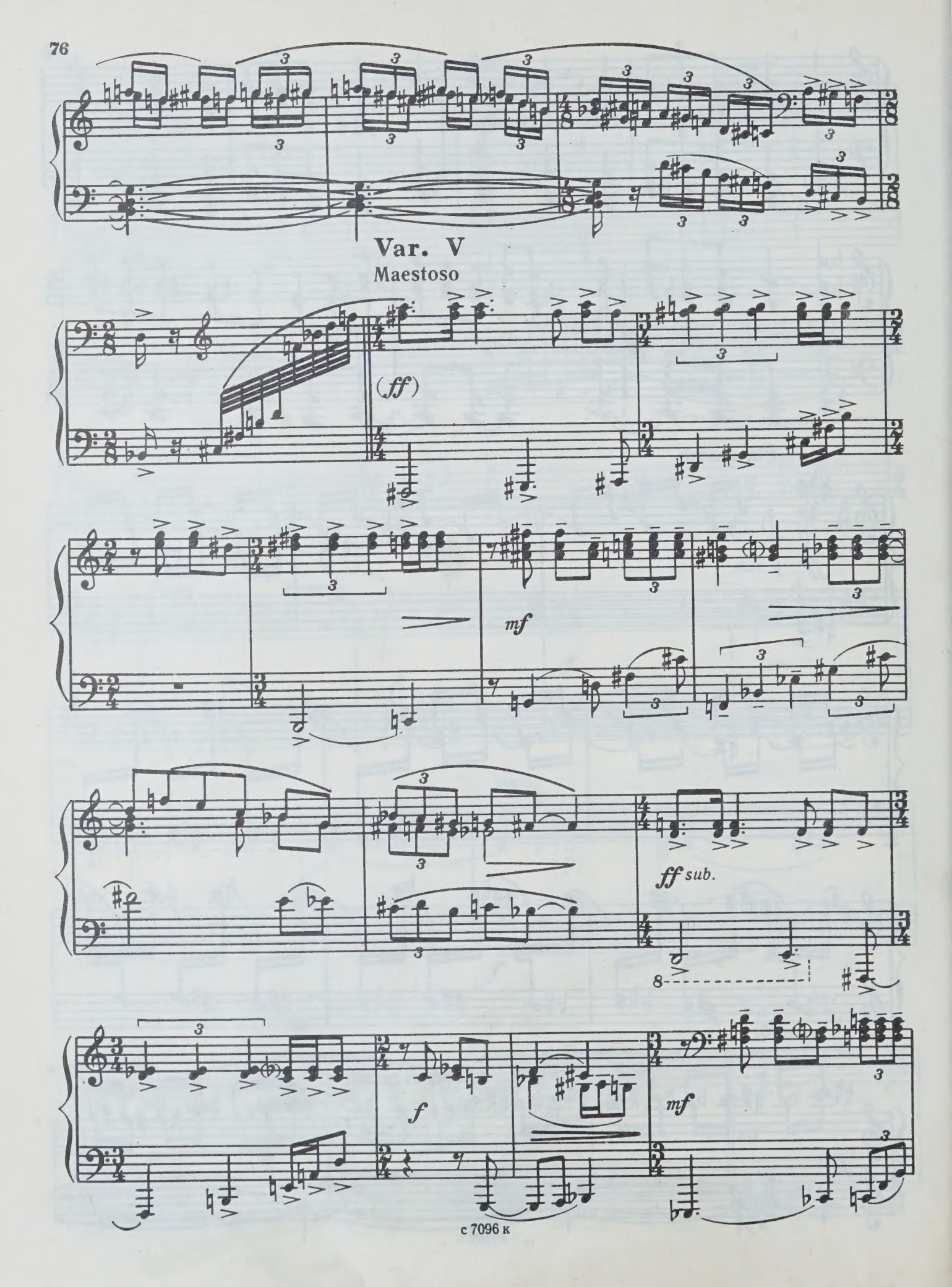
Più mosso

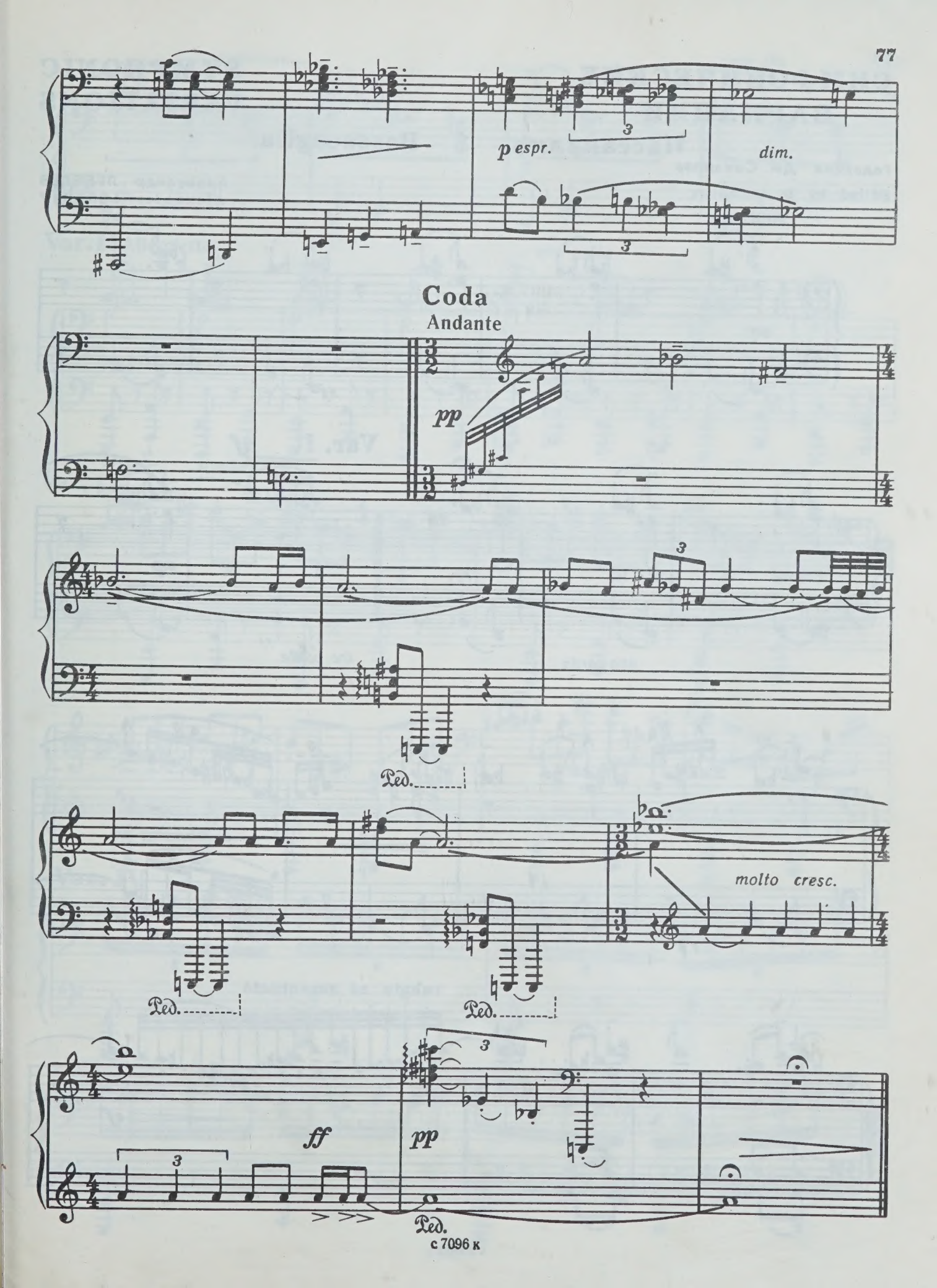









Var. V
Maestoso
(ff)
mf
ff sub.
f
mf


p espr.
dim.
Coda
Andante
pp
molto cresc.
ff
pp
Ped.

СИМФОНИЧЕСКИЕ ВАРИАЦИИ

SYMPHONIC VARIATIONS

Пассакалия 1 Passacaglia

Редакция Дм. Сахарова
Edited by D. Sakharov

Александр ЛЕБЕДЕВ
Alexander LEBEDEV

Andante

mp

Var. I

sf

p

una corda

tre corde

mp

sf

sf

rubato ed accentuato

sf

poco rit.

p

una corda

Var. II Allegretto

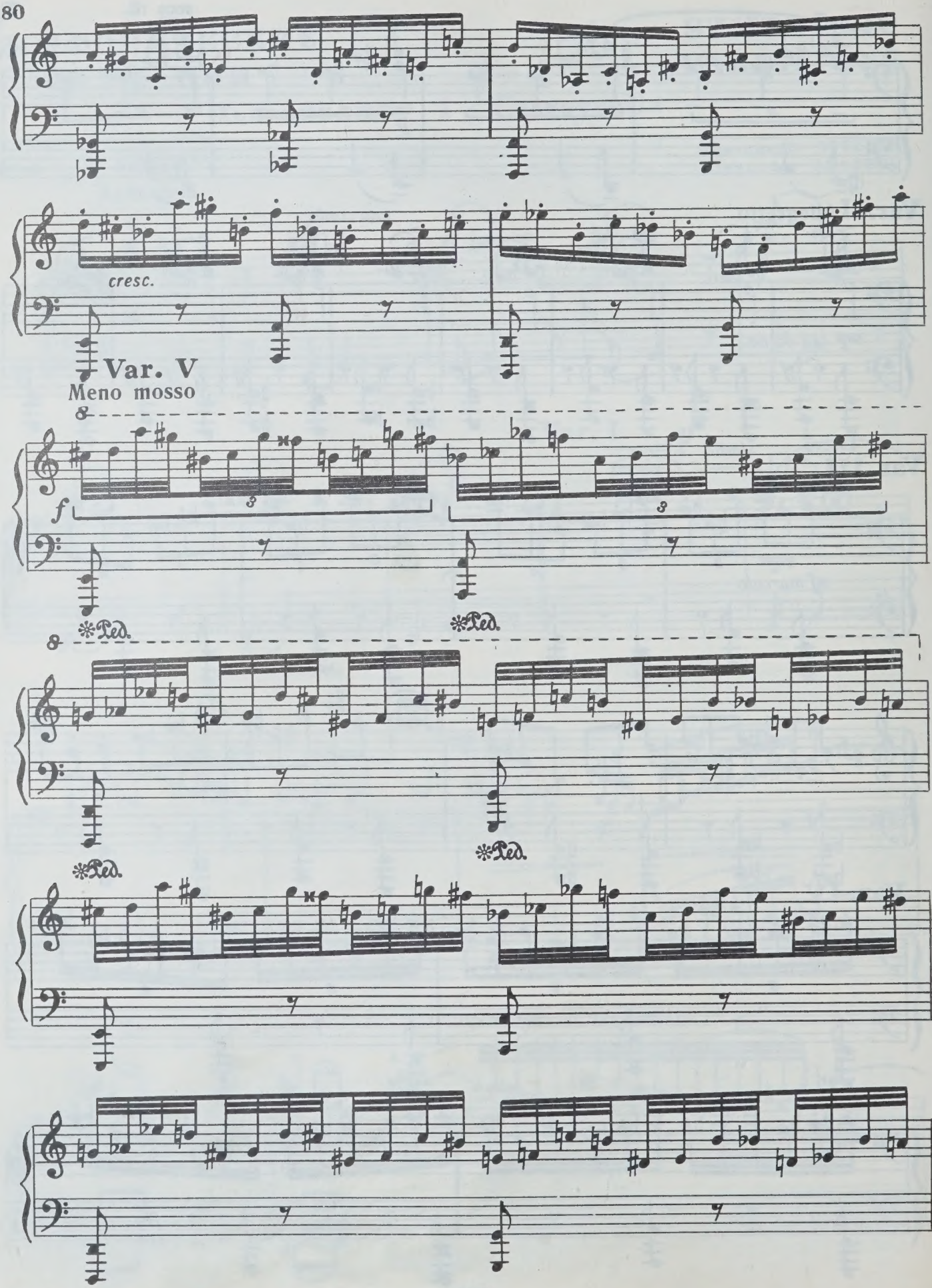
mp tre corde

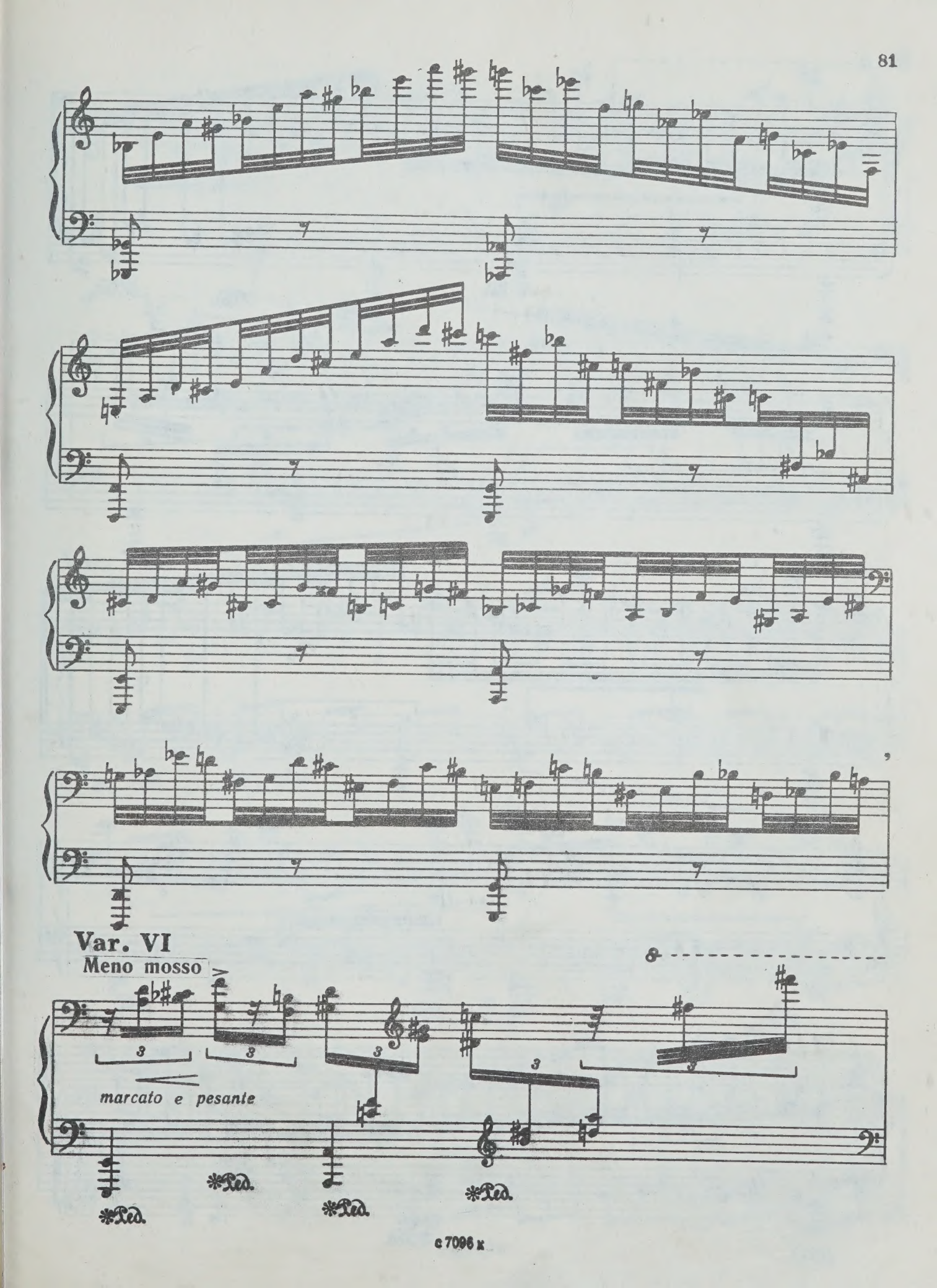
secco simile

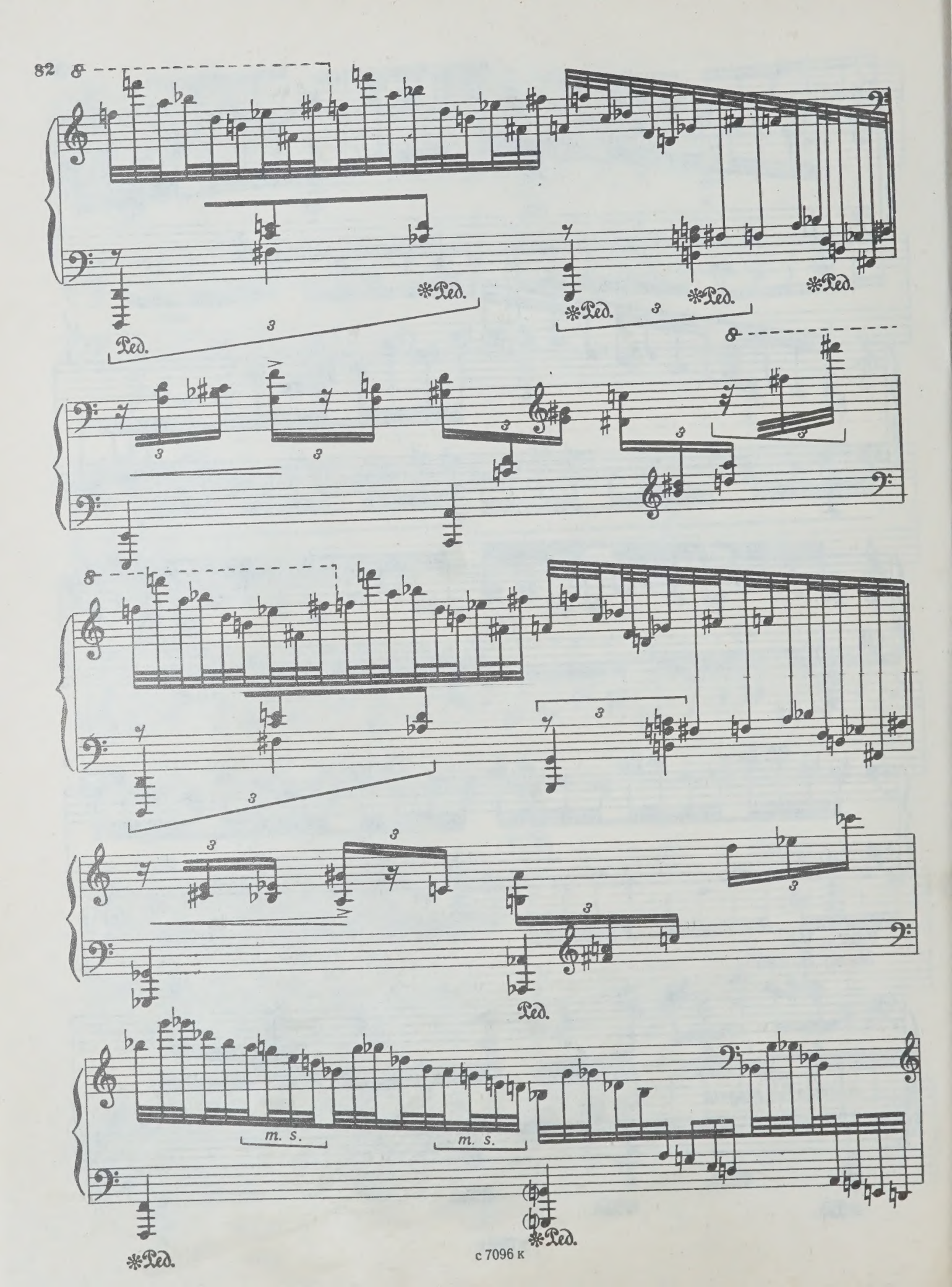
Var. III

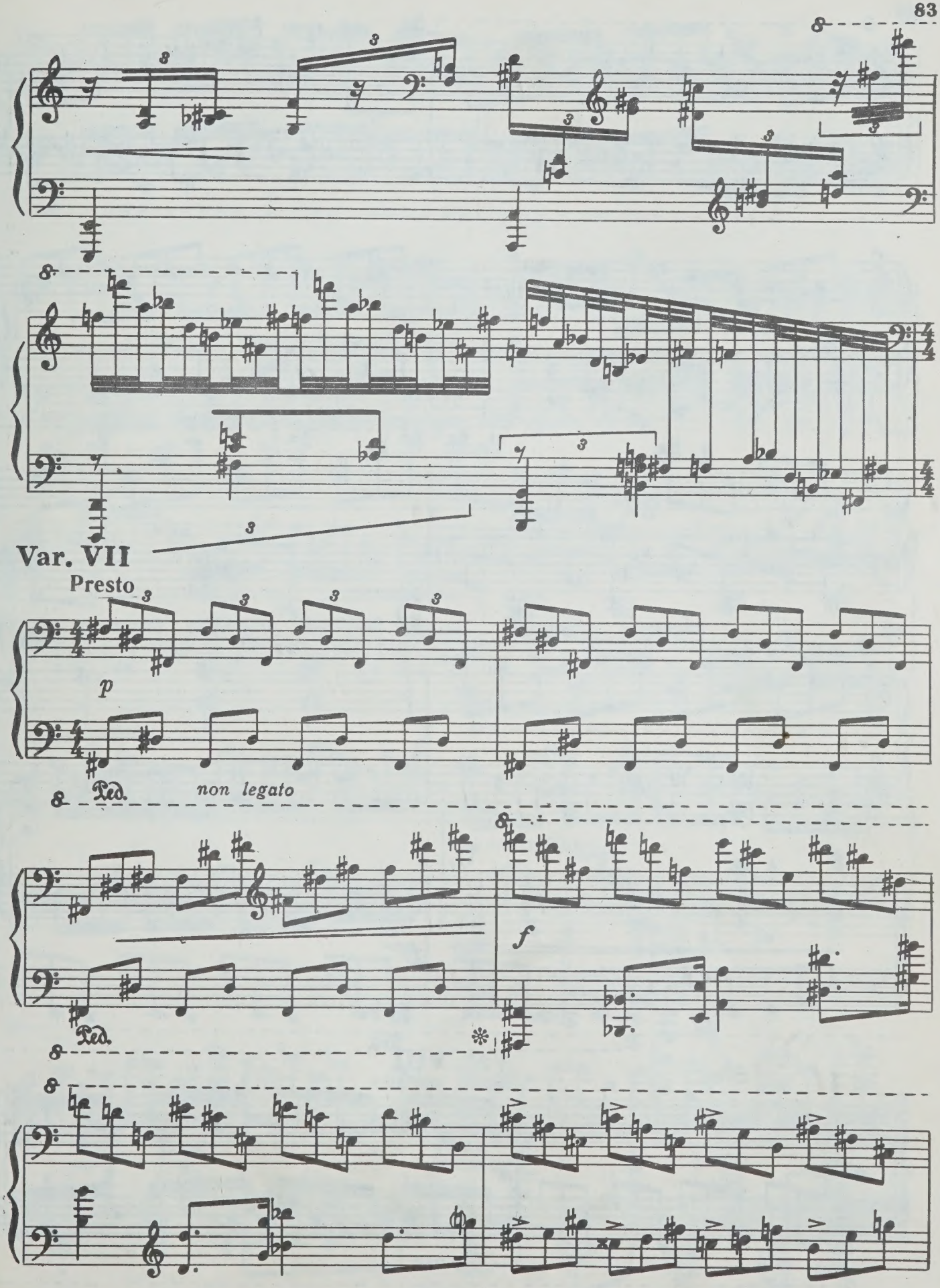
mf marcato

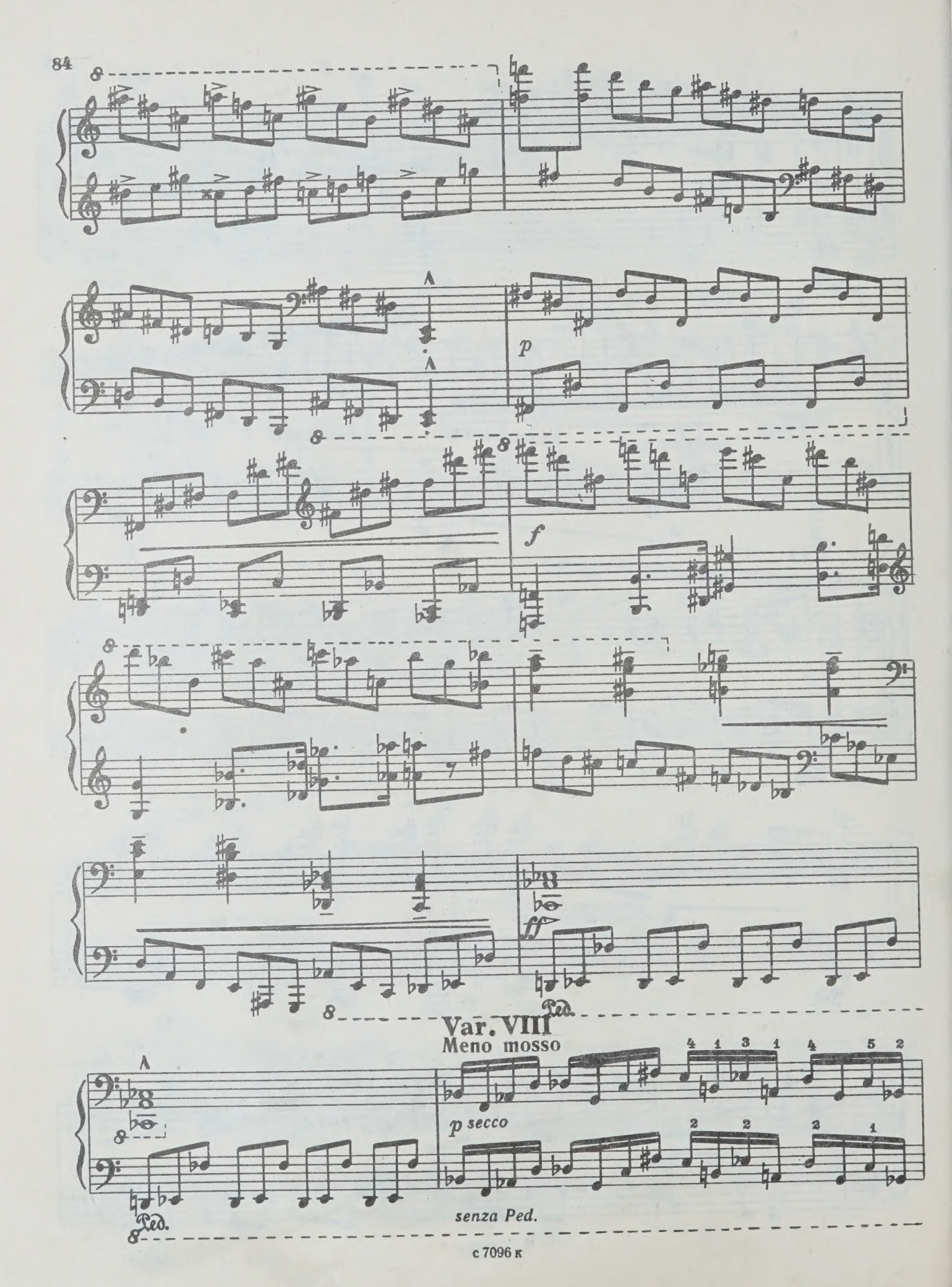
Var. IV

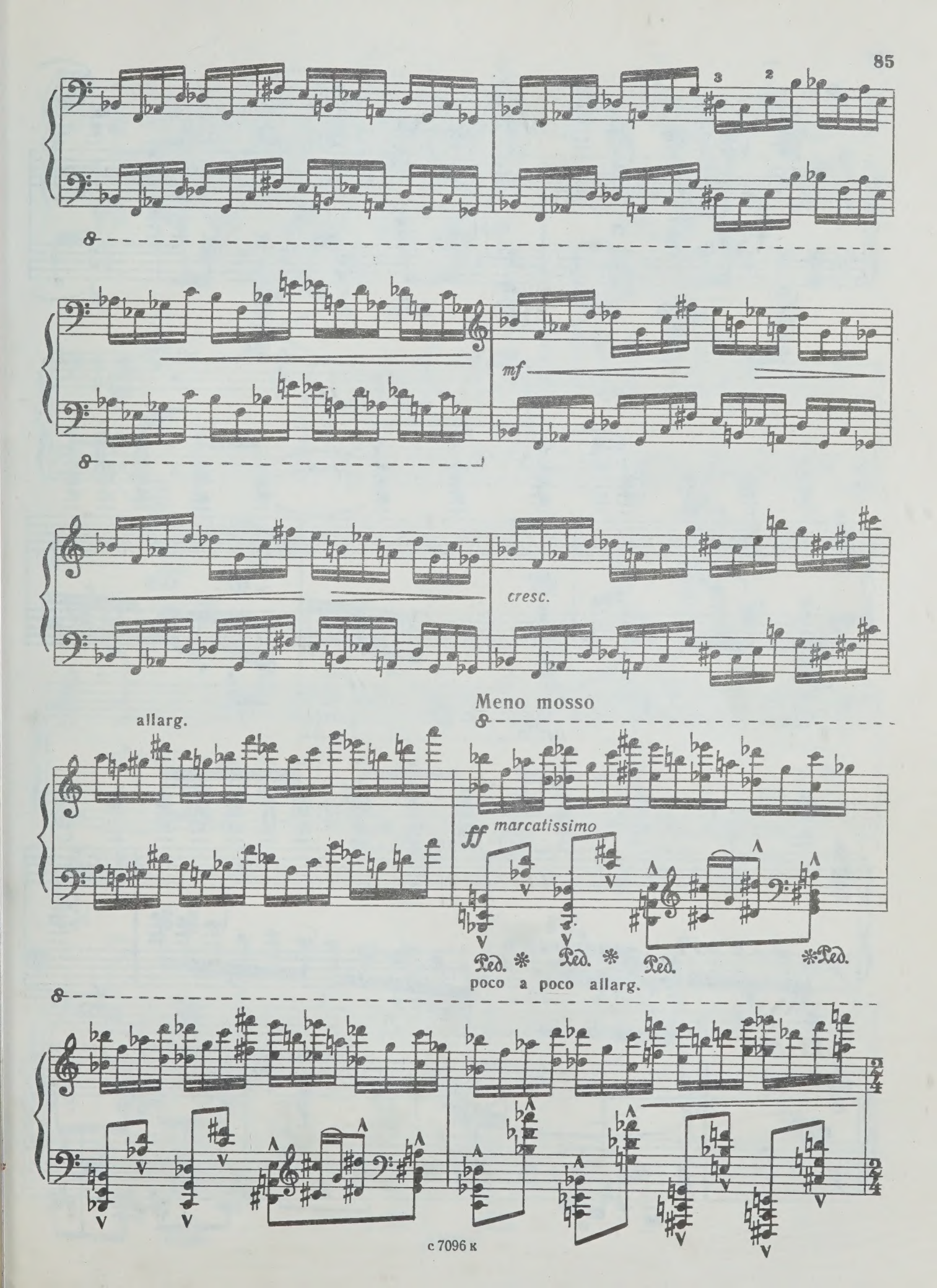

cresc.
Var. V
Meno mosso
f
Ped.
Ped.
Ped.
Ped.

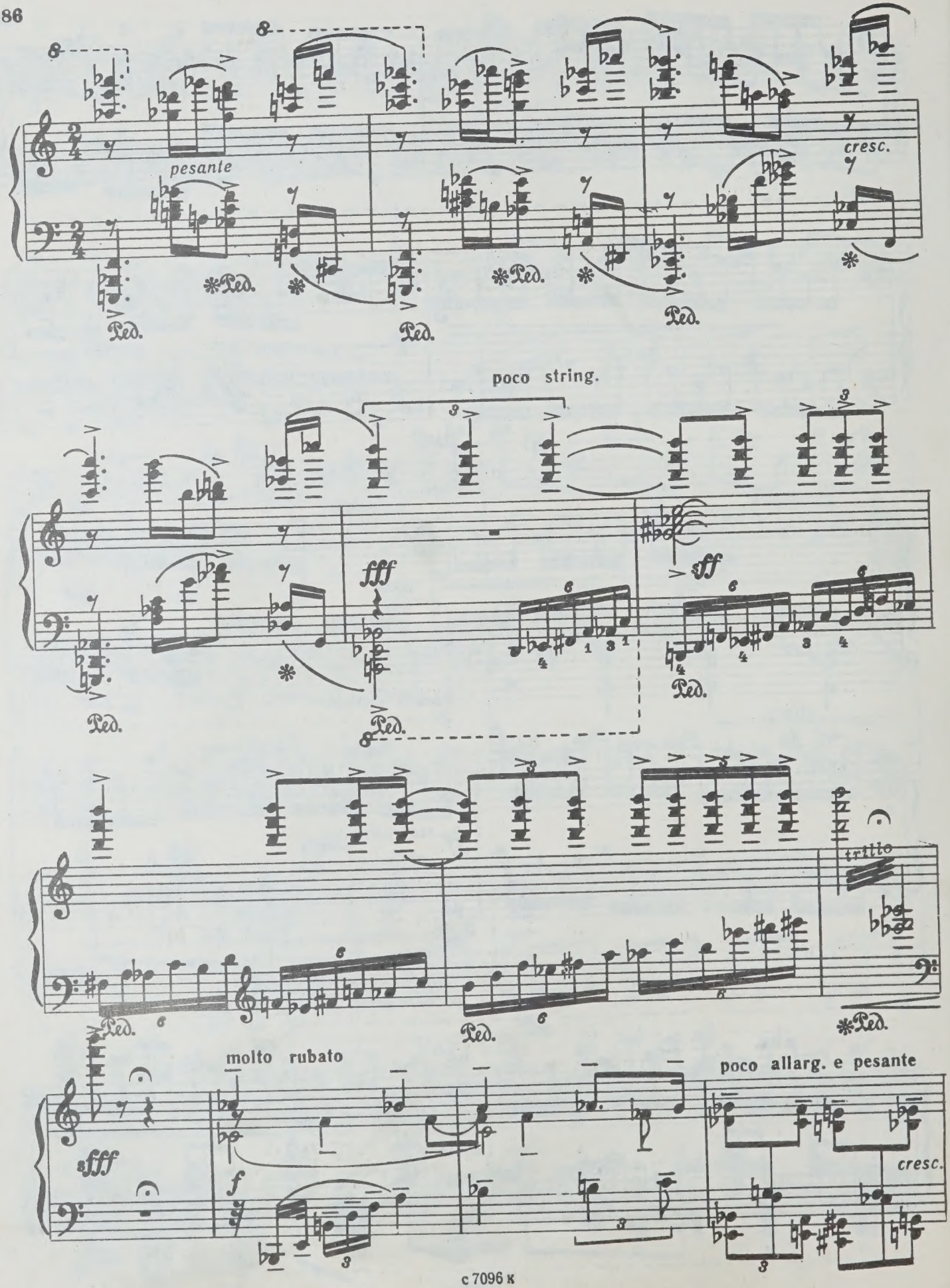

Var. VI
Meno mosso
marcato e pesante
*Ped.
*Ped.
*Ped.
*Ped.

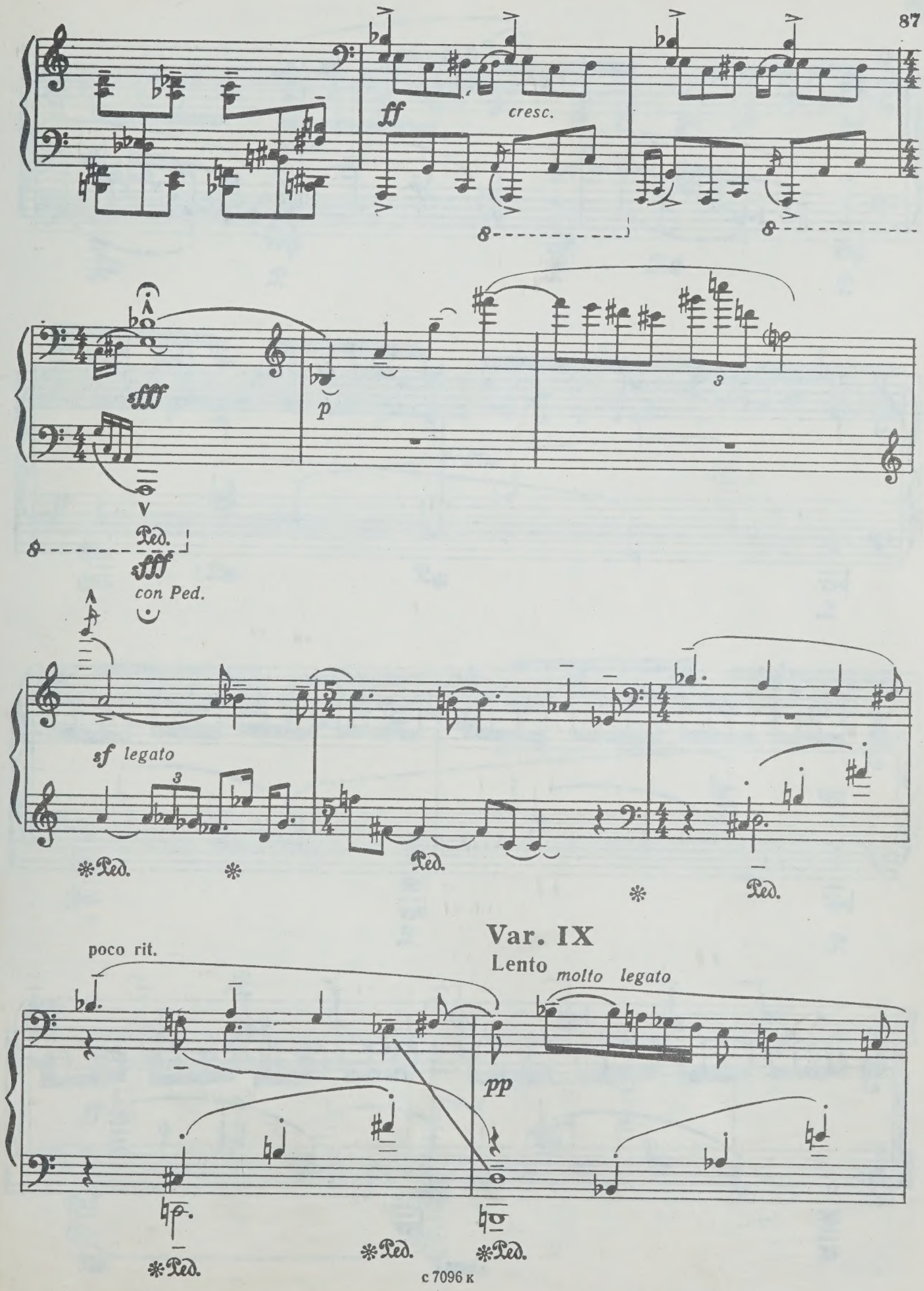

Ped.
*Ped.
m. s.

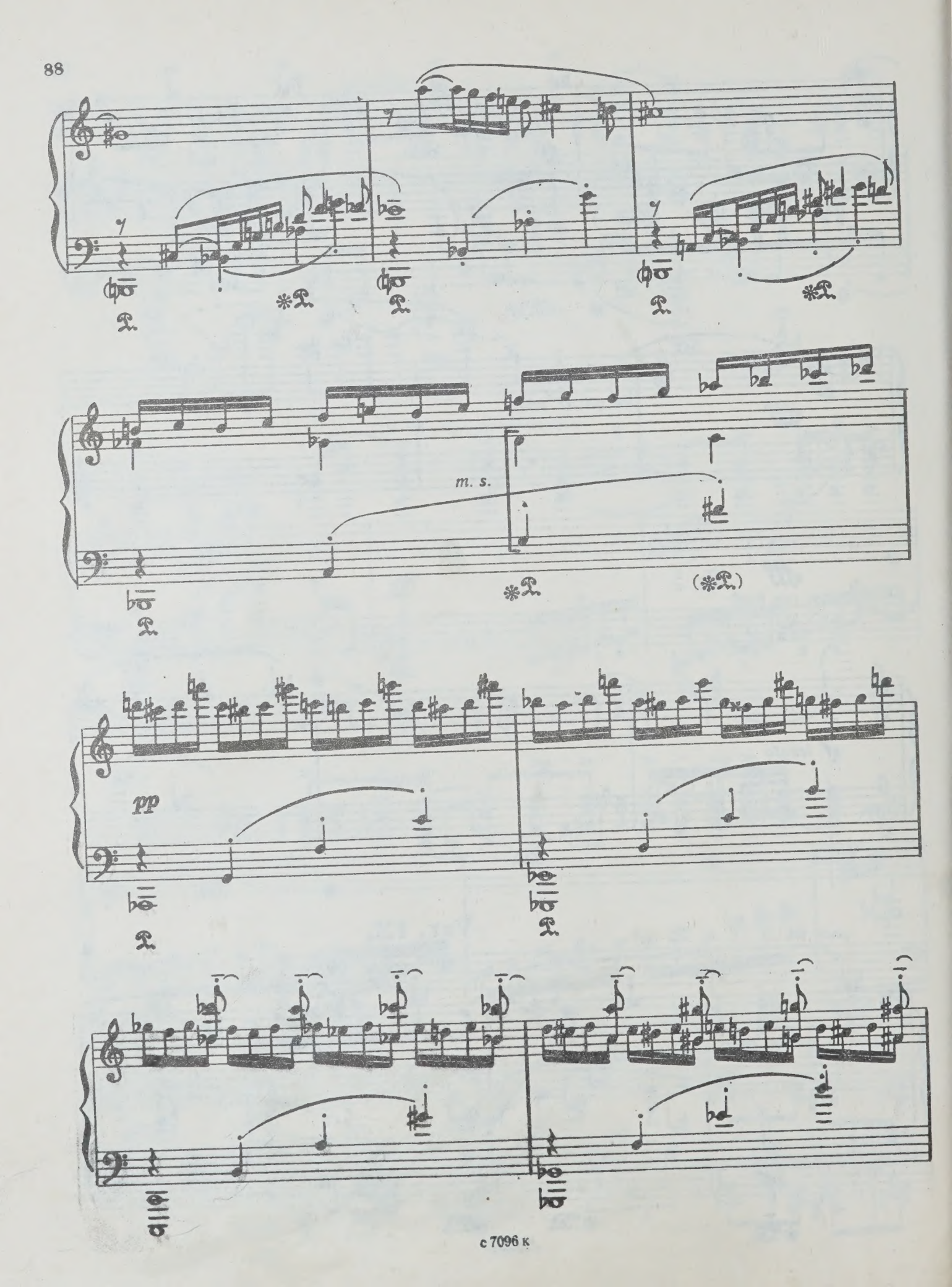

Var. VII
Presto
p
Ped.
non legato
Ped.
f

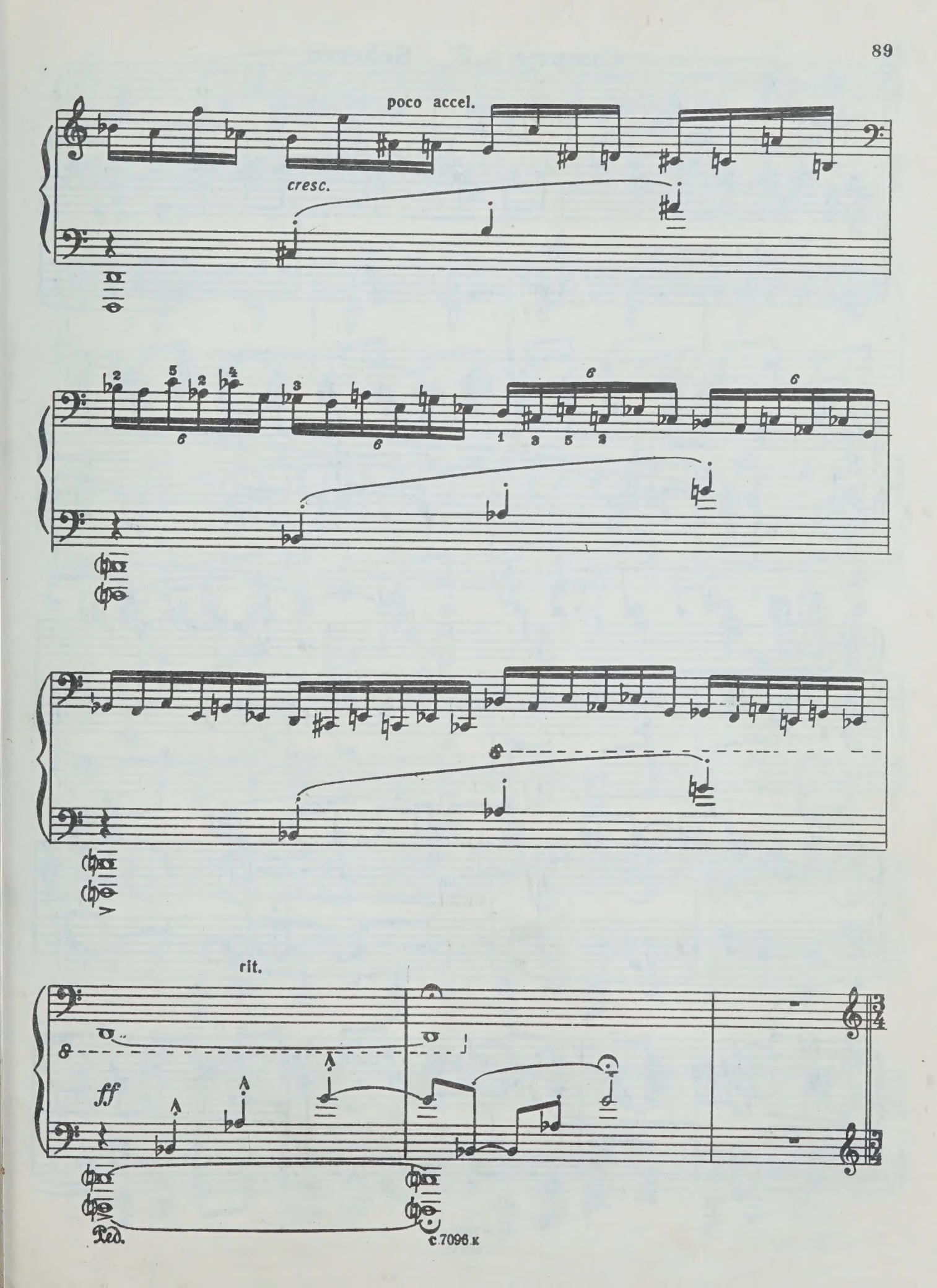

p
f
ff
Ped.
Var. VIII
Meno mosso
p secco
senza Ped.


mf
cresc.
Meno mosso
allarg.
ff marcatissimo
Ped. * Ped. * Ped. *Ped.
poco a poco allarg.


pesante
cresc.
poco string.
fff
ff
trillo
molto rubato
sfff
f
poco allarg. e pesante
cresc.


ff
cresc.
sfff
p
Ped.
sfff
con Ped.
sf legato
Ped.
poco rit.
Var. IX
Lento
molto legato
pp
Ped.

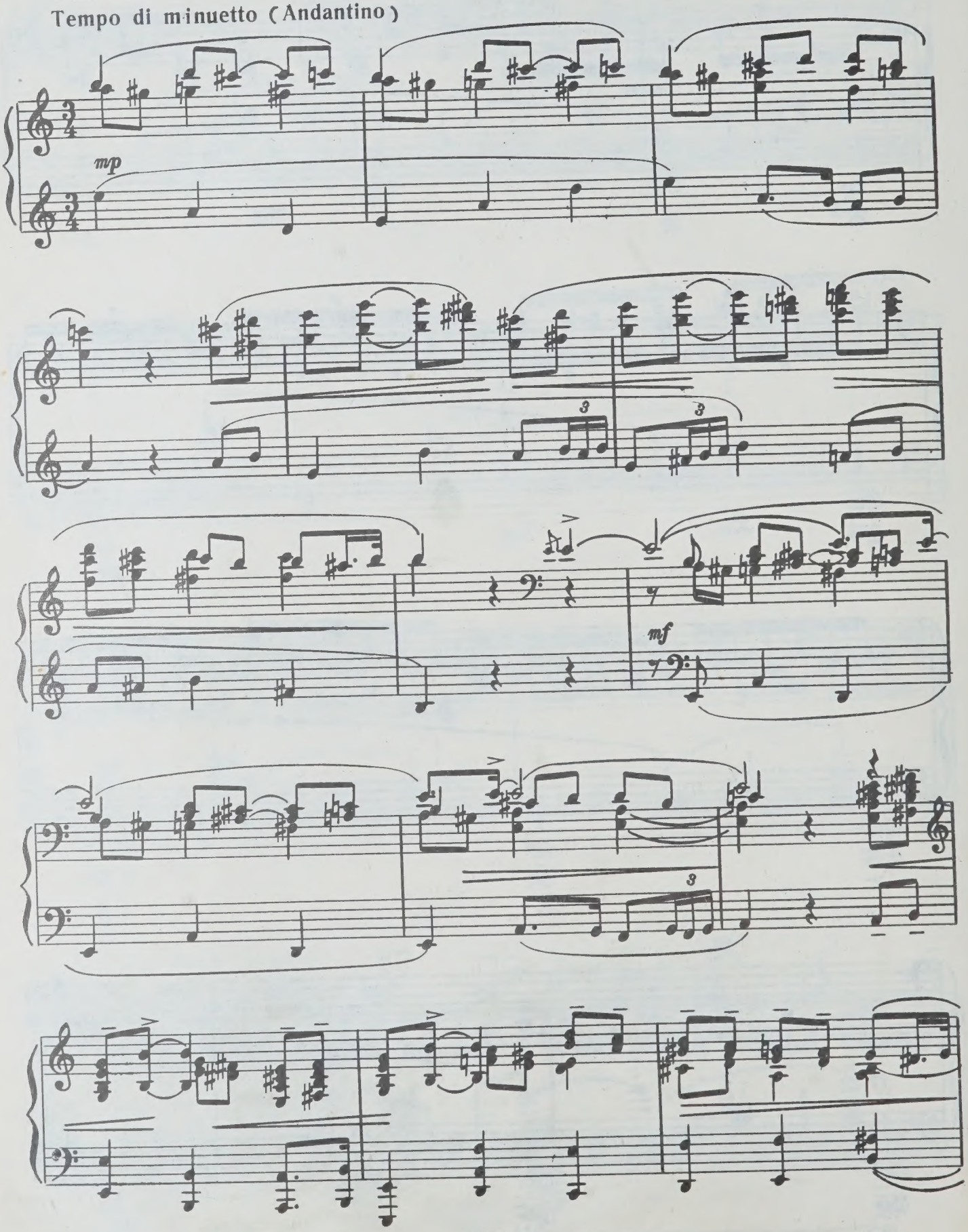

m. s.
pp

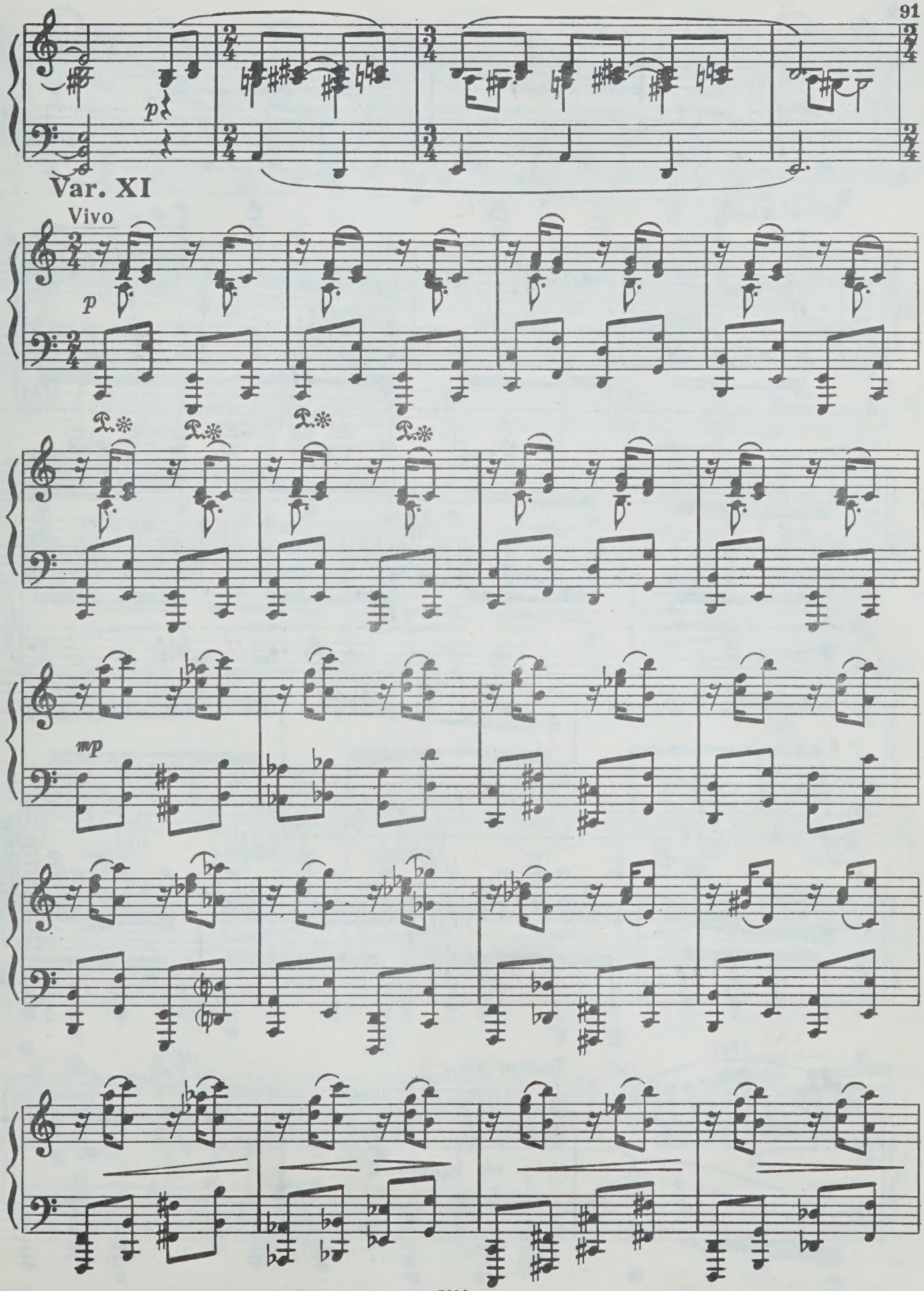

poco accel.
cresc.
rit.
ff
Ped.

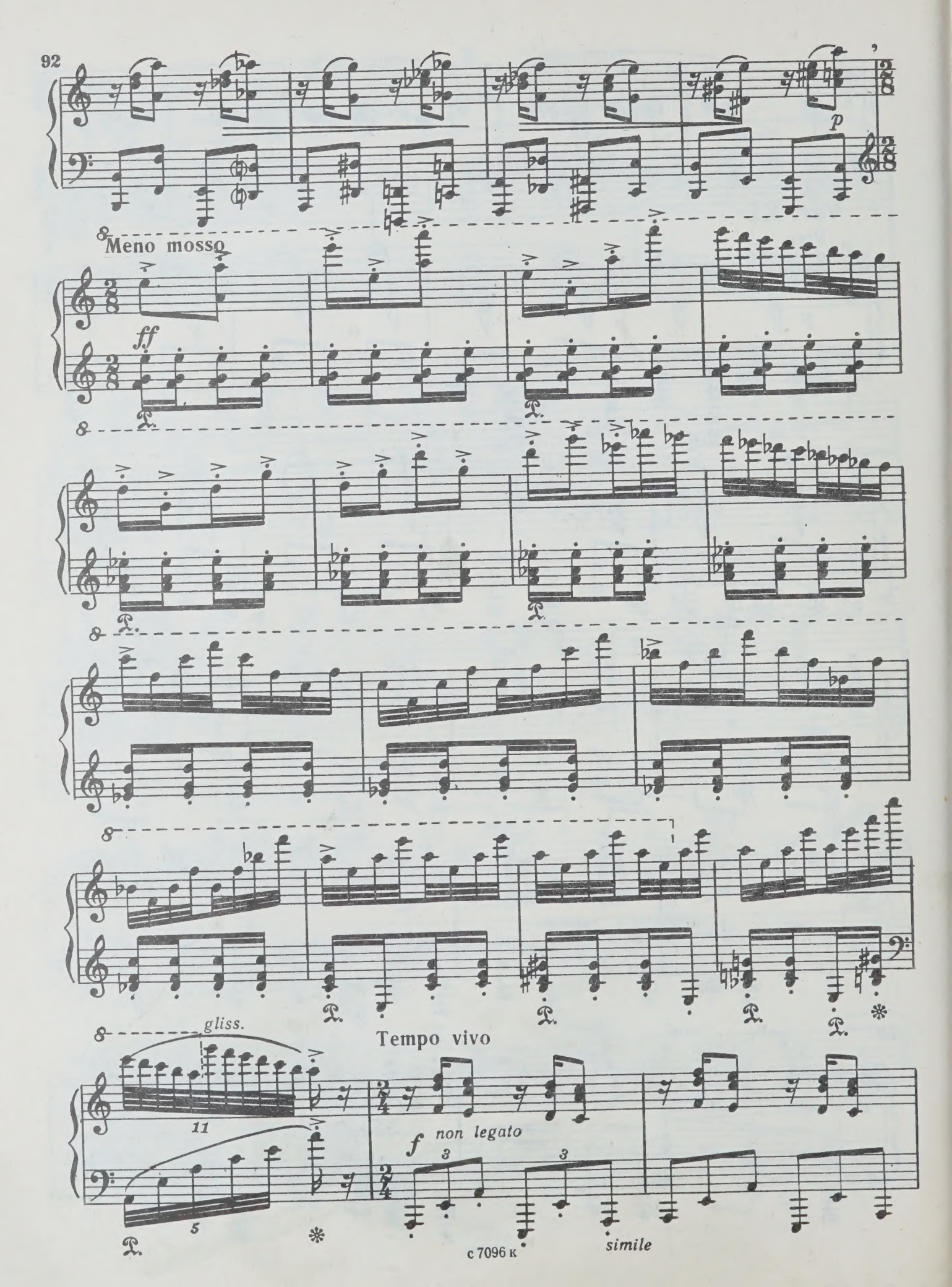
Скерцо 2 Scherzo

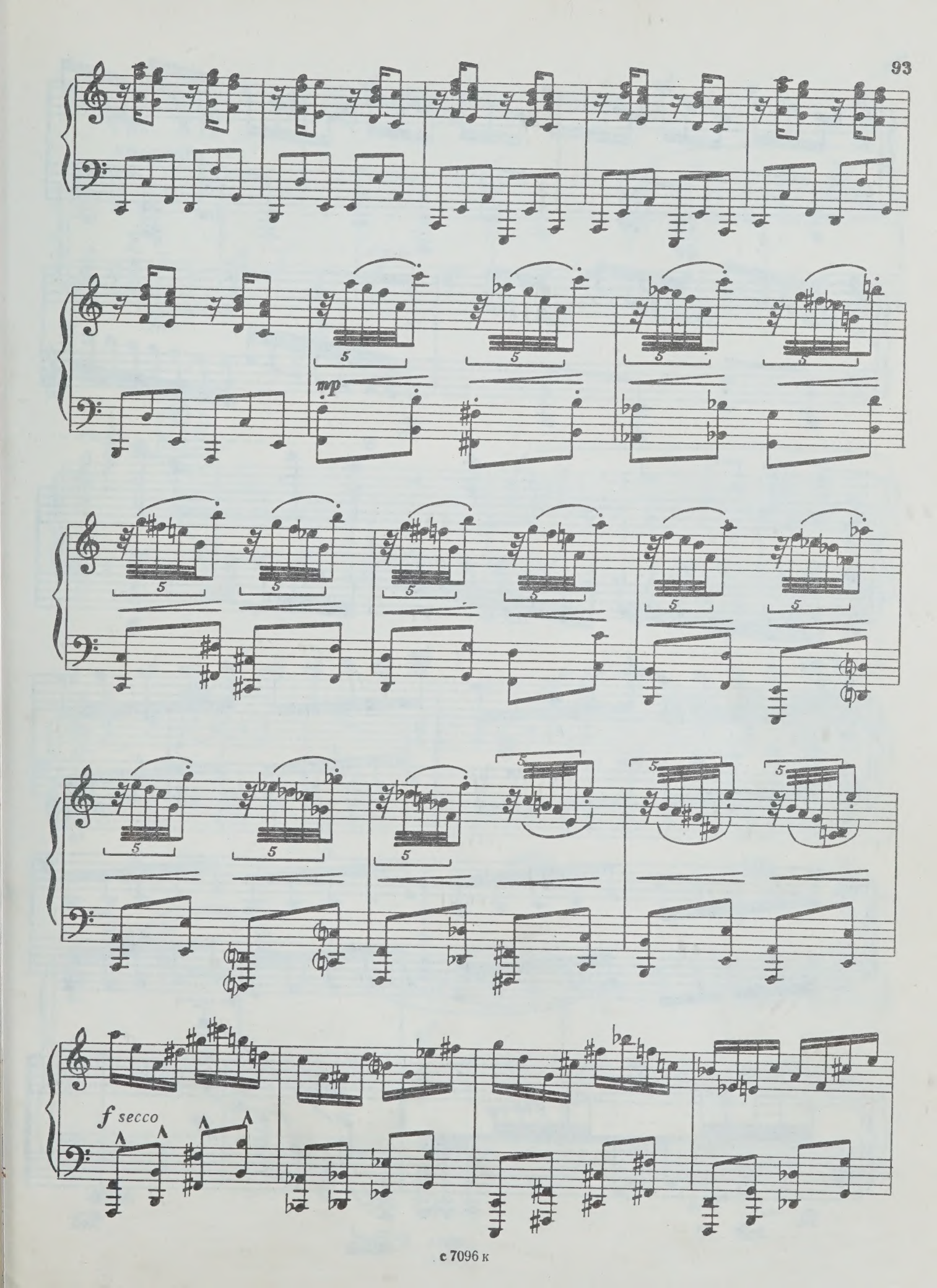
Var. X

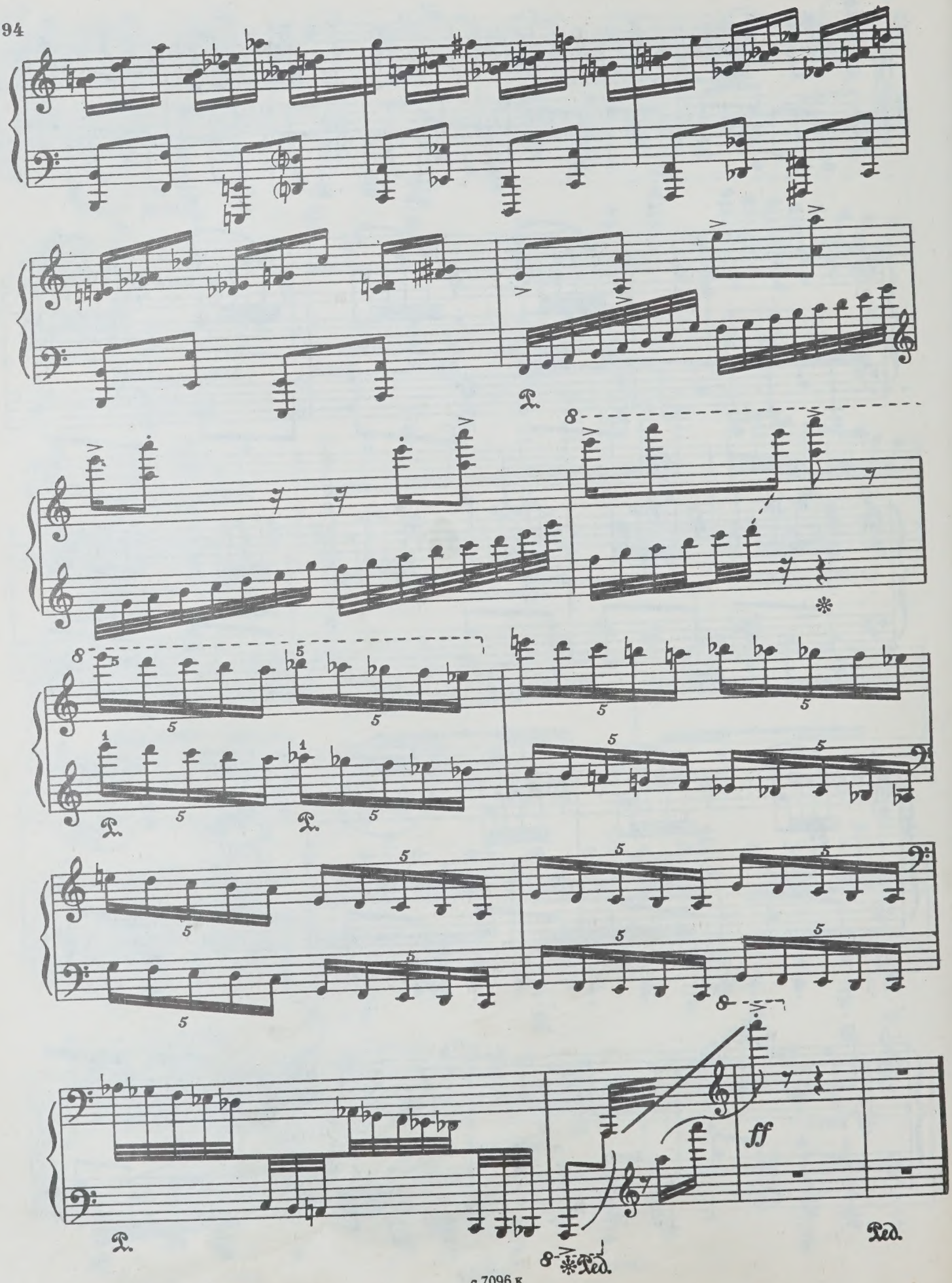
Tempo di minuetto (Andantino)



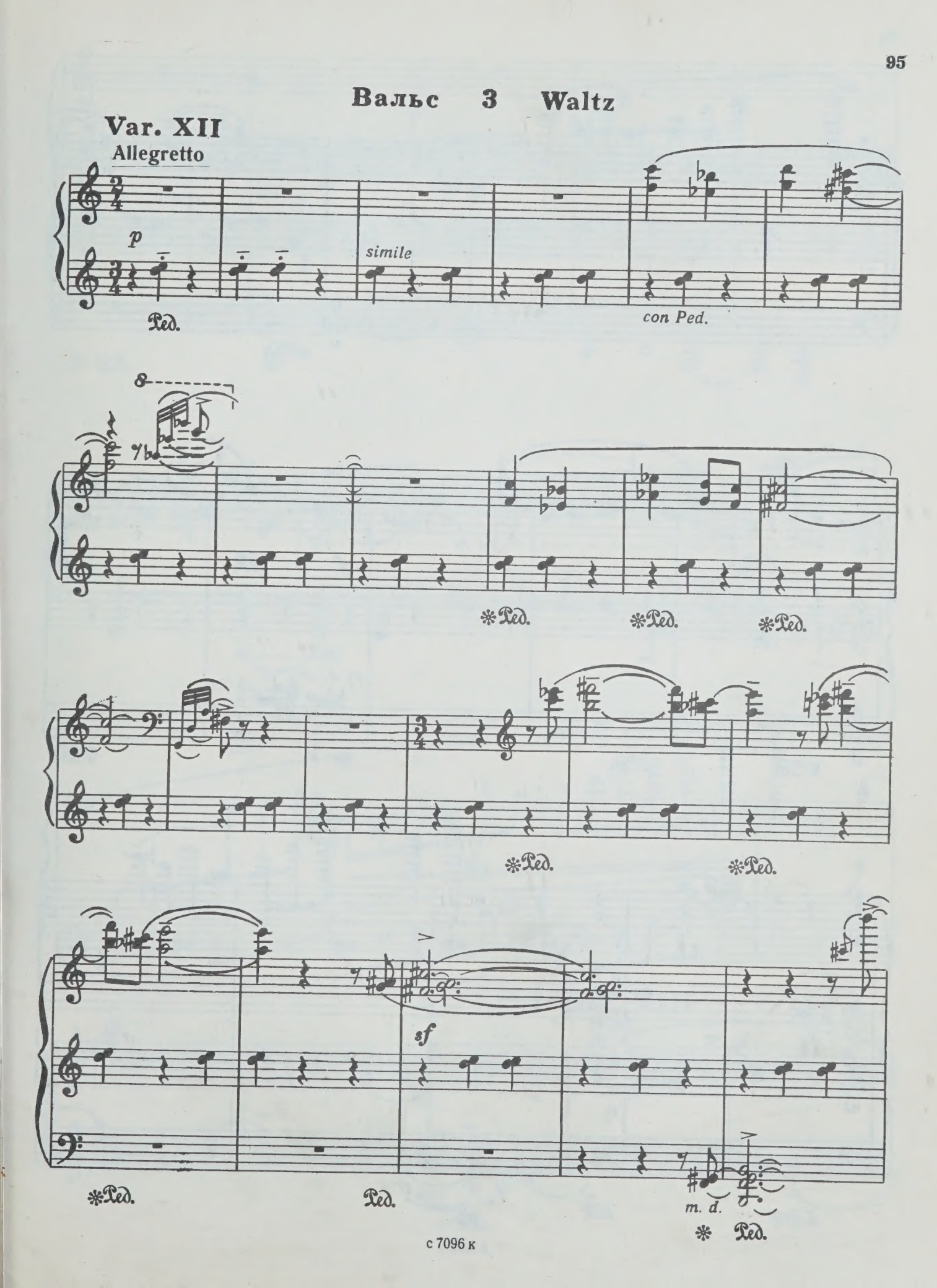

p
Var. XI
Vivo
p
mp

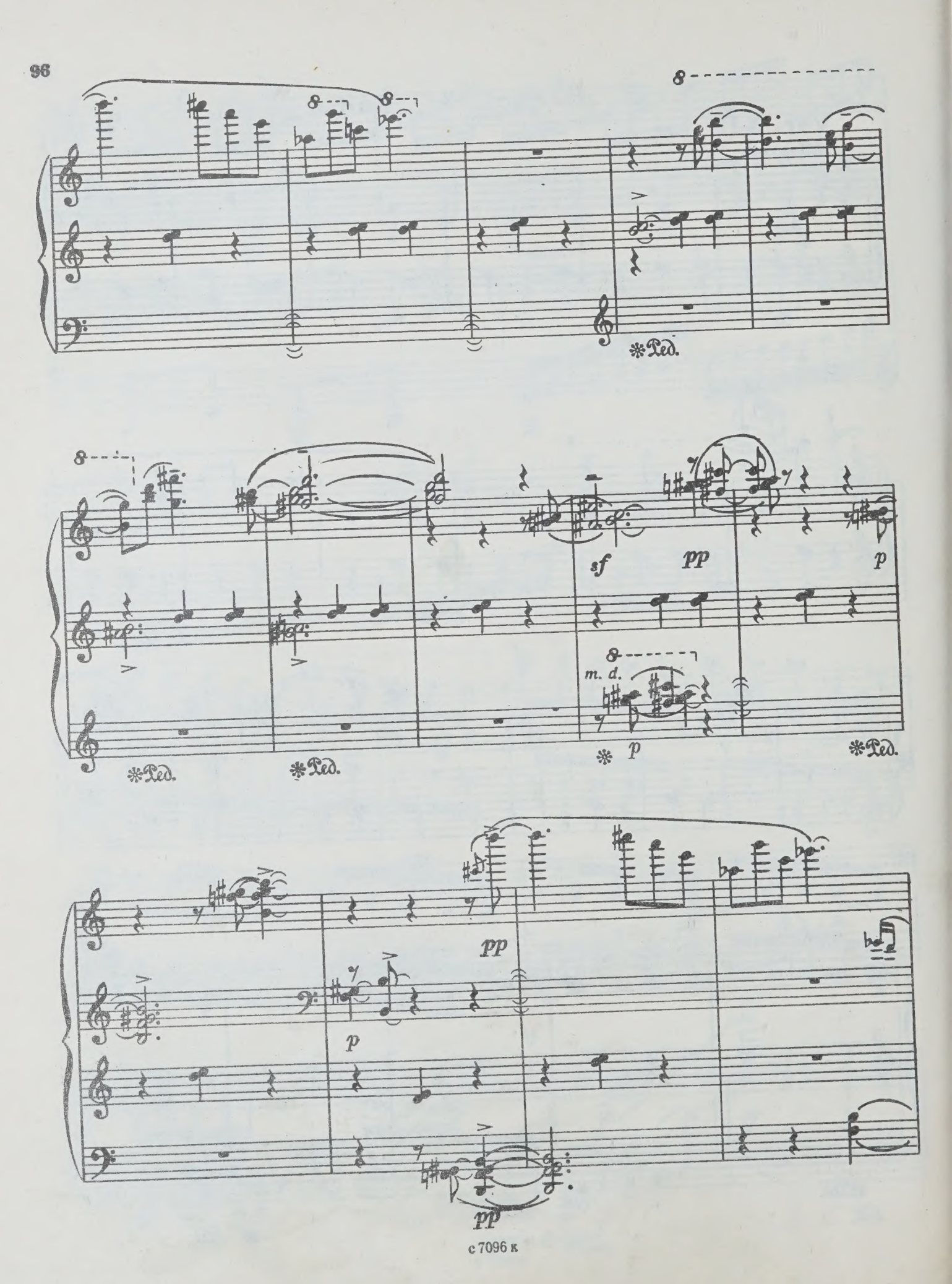

p
Meno mosso
ff
gliss.
11
5
Tempo vivo
f non legato
3
3
simile

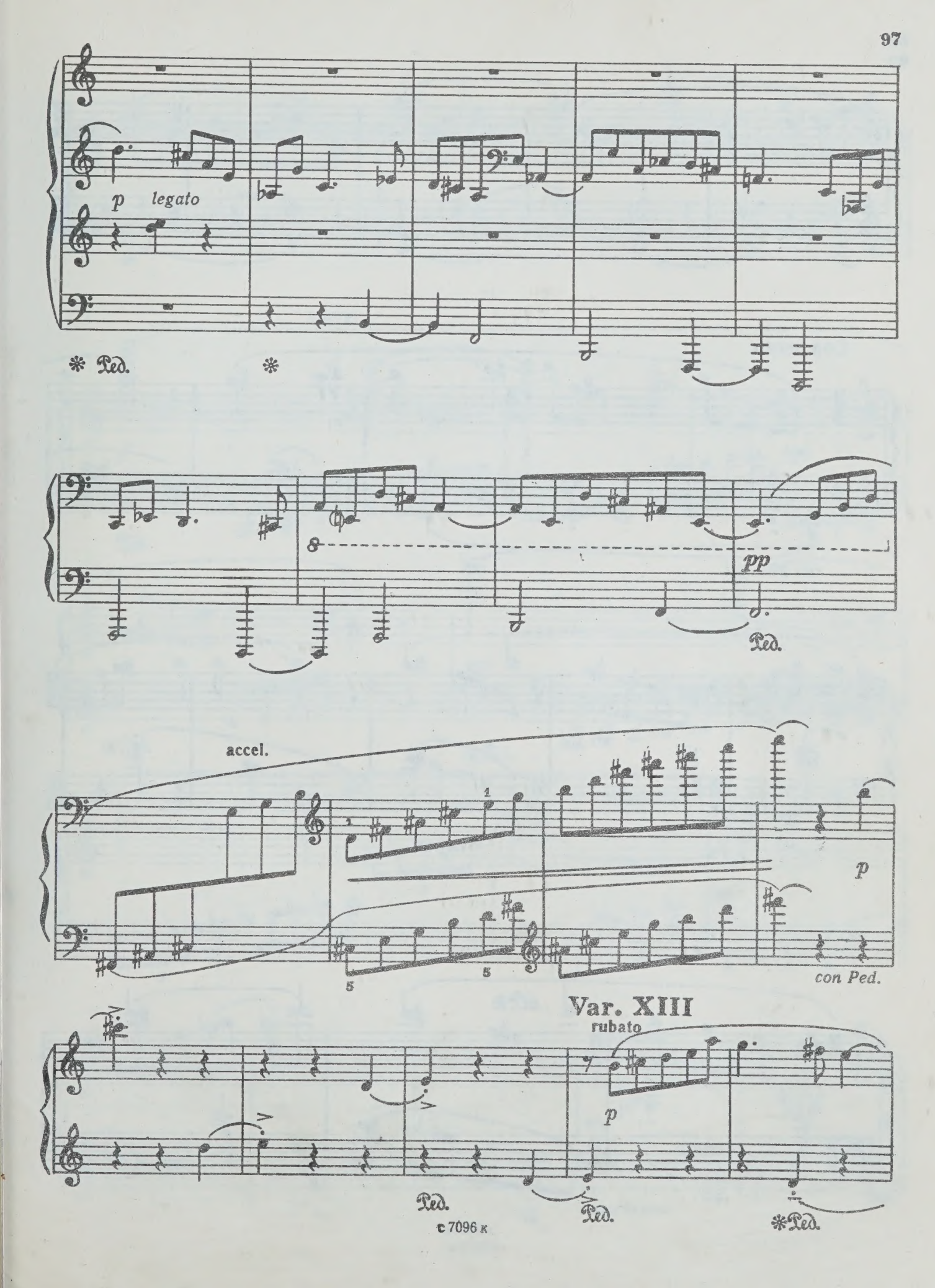

mp
f secco

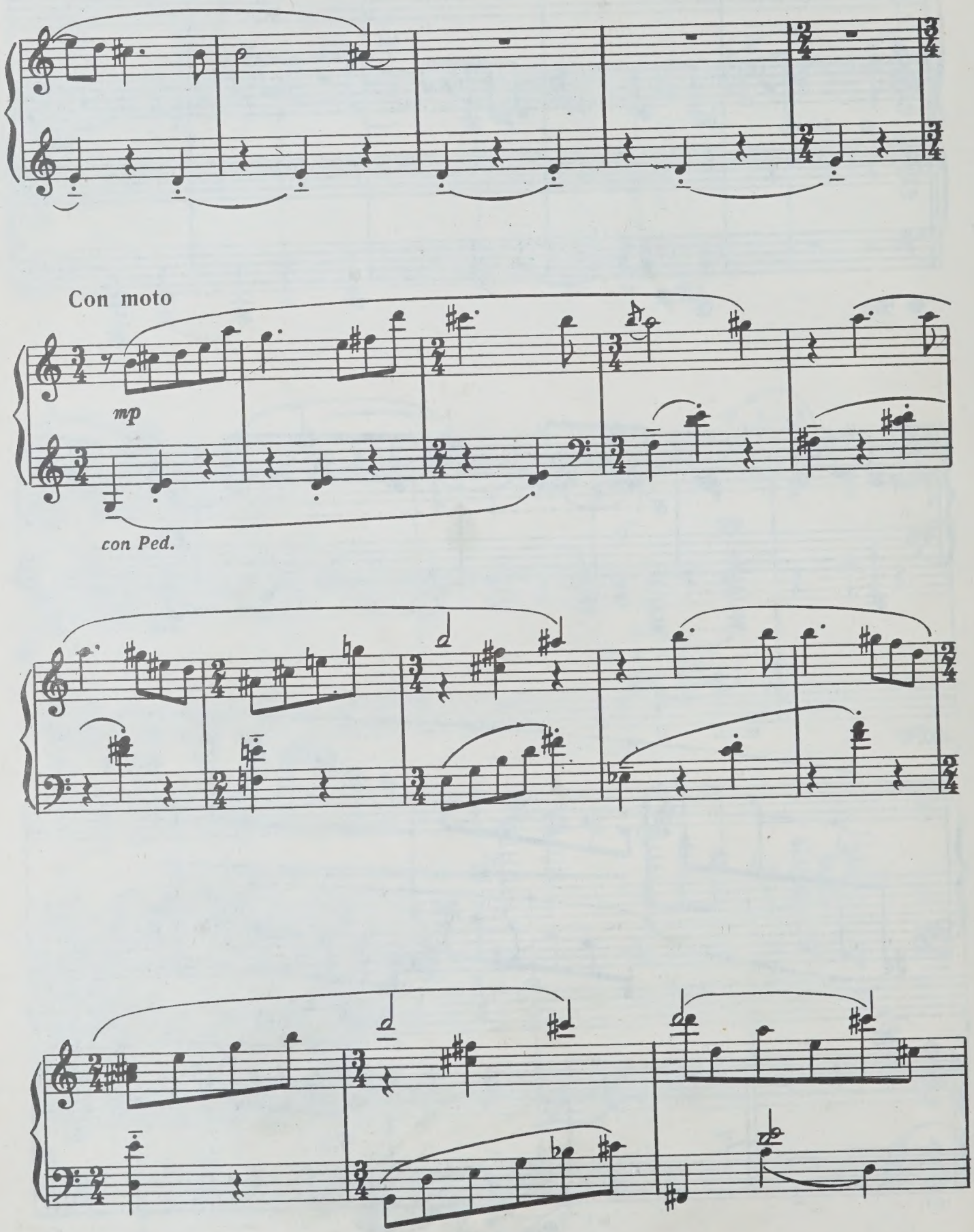

ff
Ped.

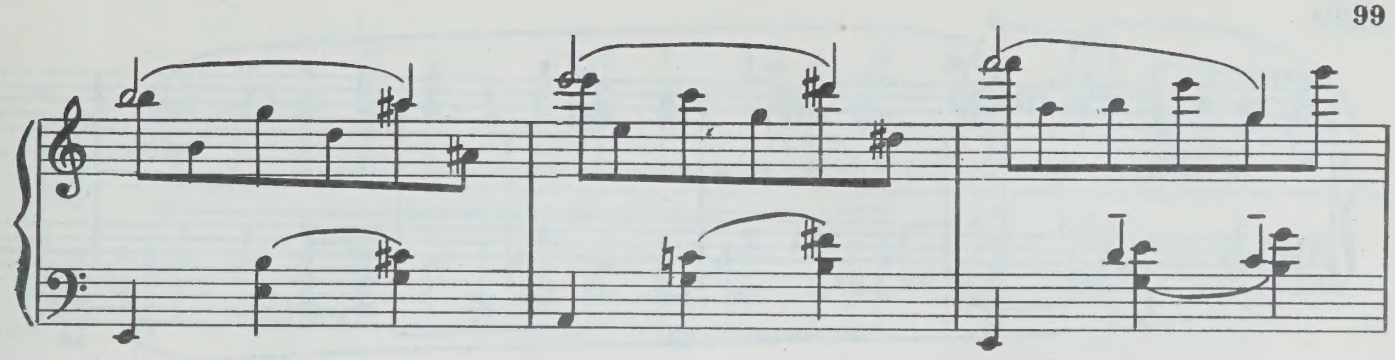
Вальс 3 Waltz




8
8
8
8
*Ped.
8
sf
pp
p
m. d.
p
*Ped.
*Ped.
*Ped.
pp
p
pp


p legato
Ped.
pp
Ped.
accel.
p
con Ped.
Var. XIII
rubato
p
Ped.
Ped.
Ped.


Con moto
mp
con Ped.



allarg.

f

Ped.

pp

✻Ped.

✻Ped.

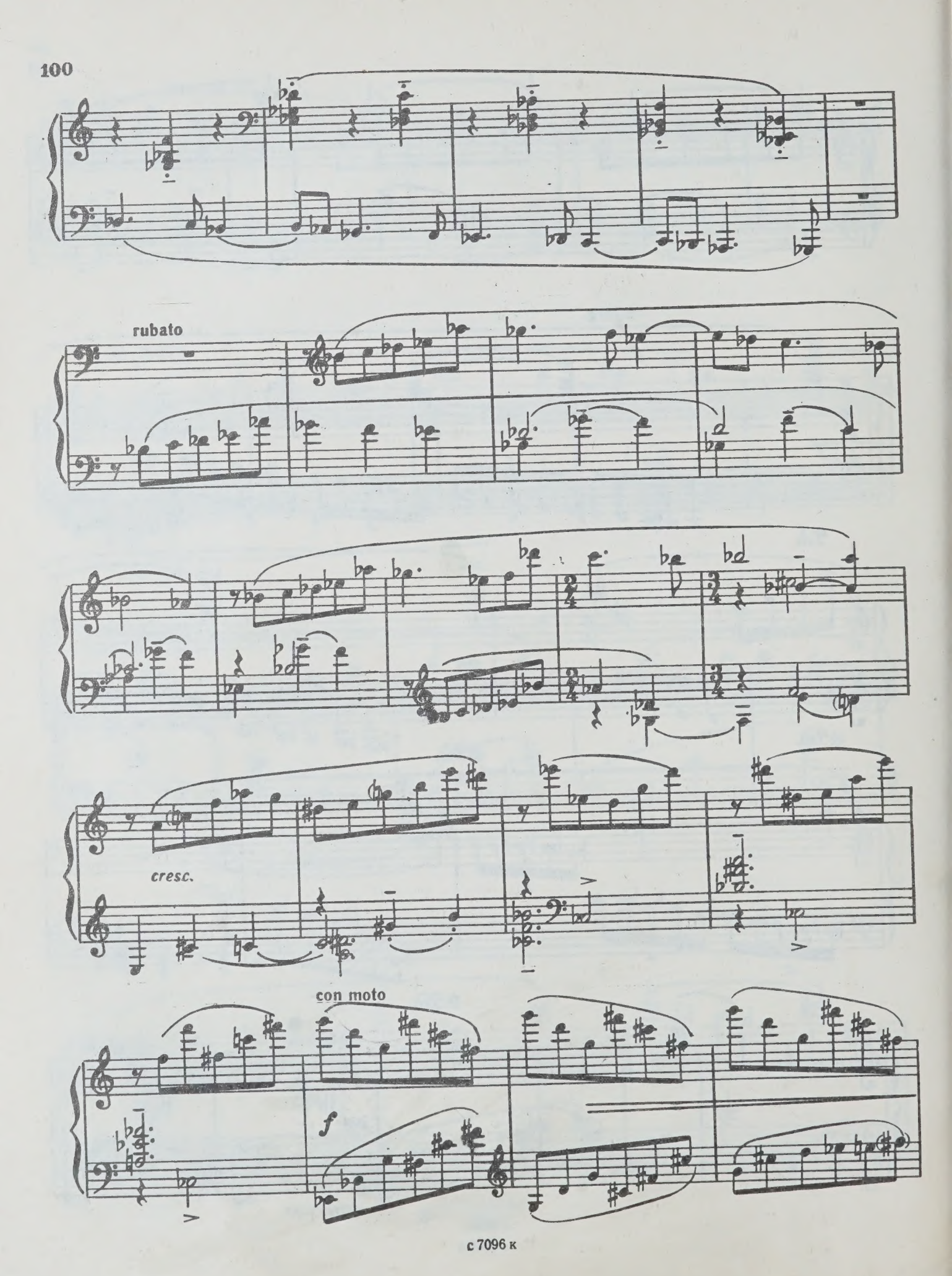
✻Ped.

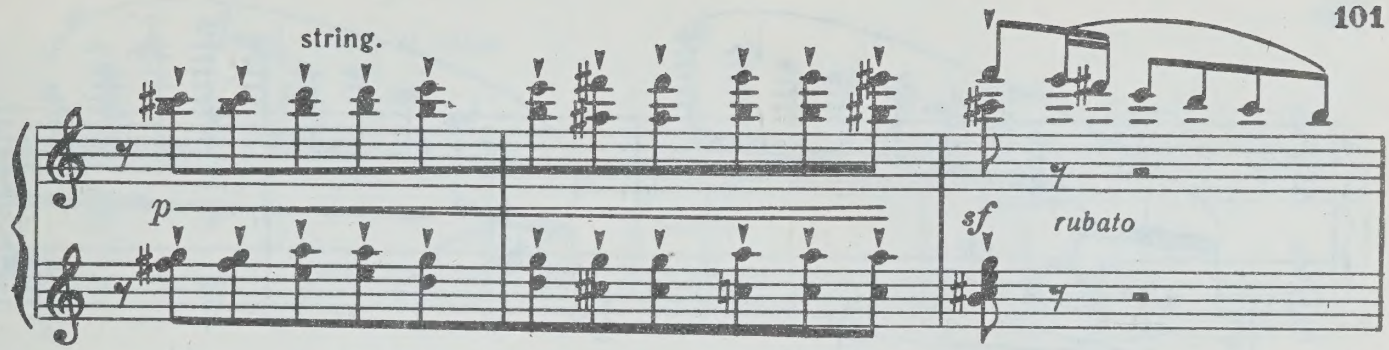
sostenuto

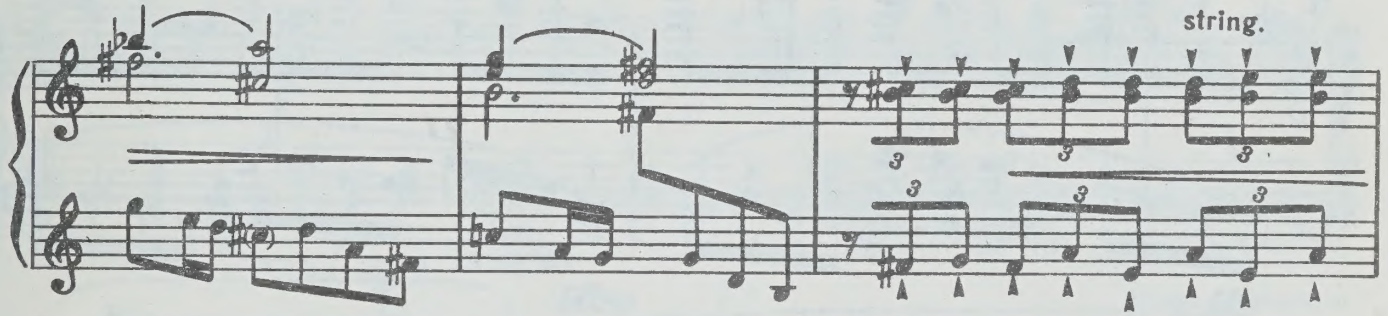
mp

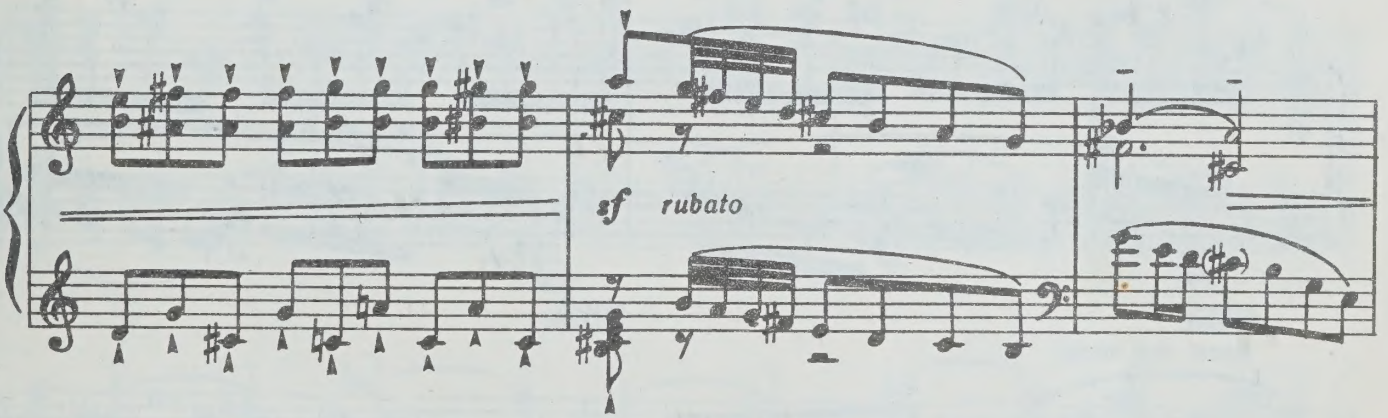
espressivo

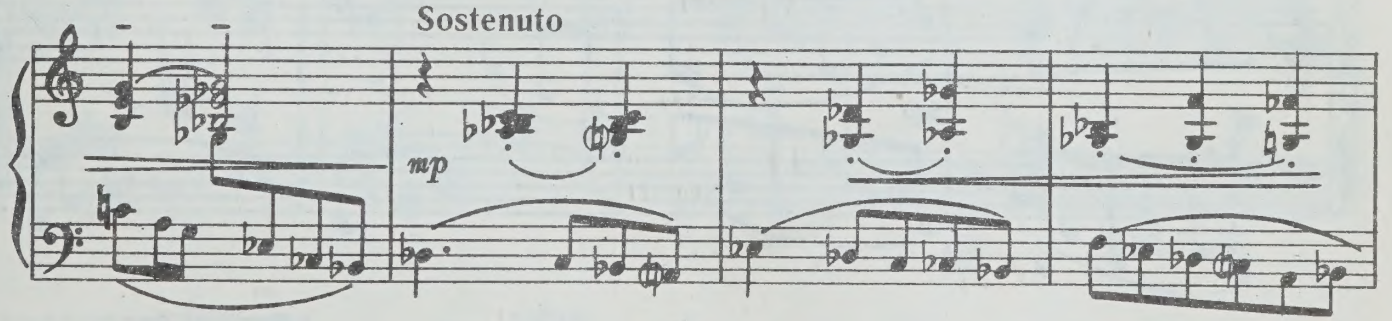
✻

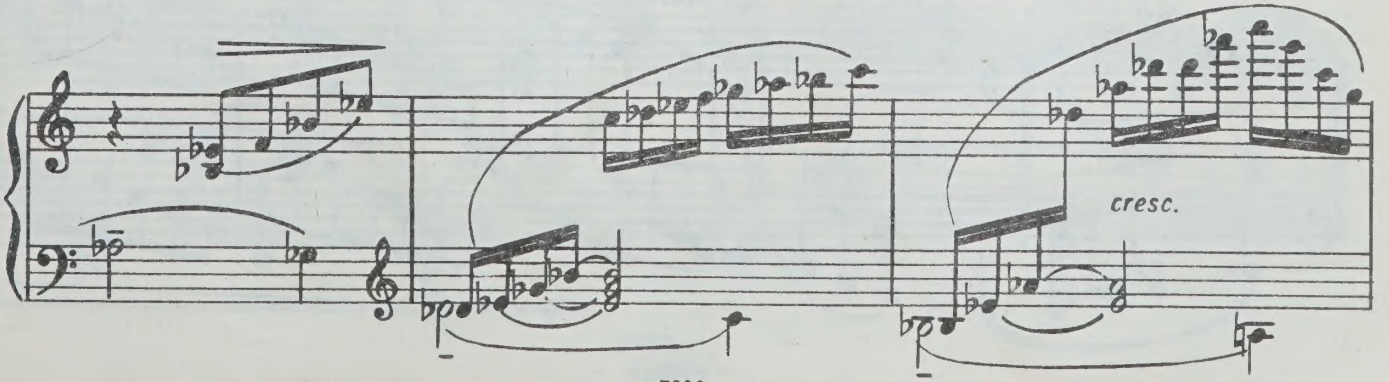

rubato
cresc.
con moto
f

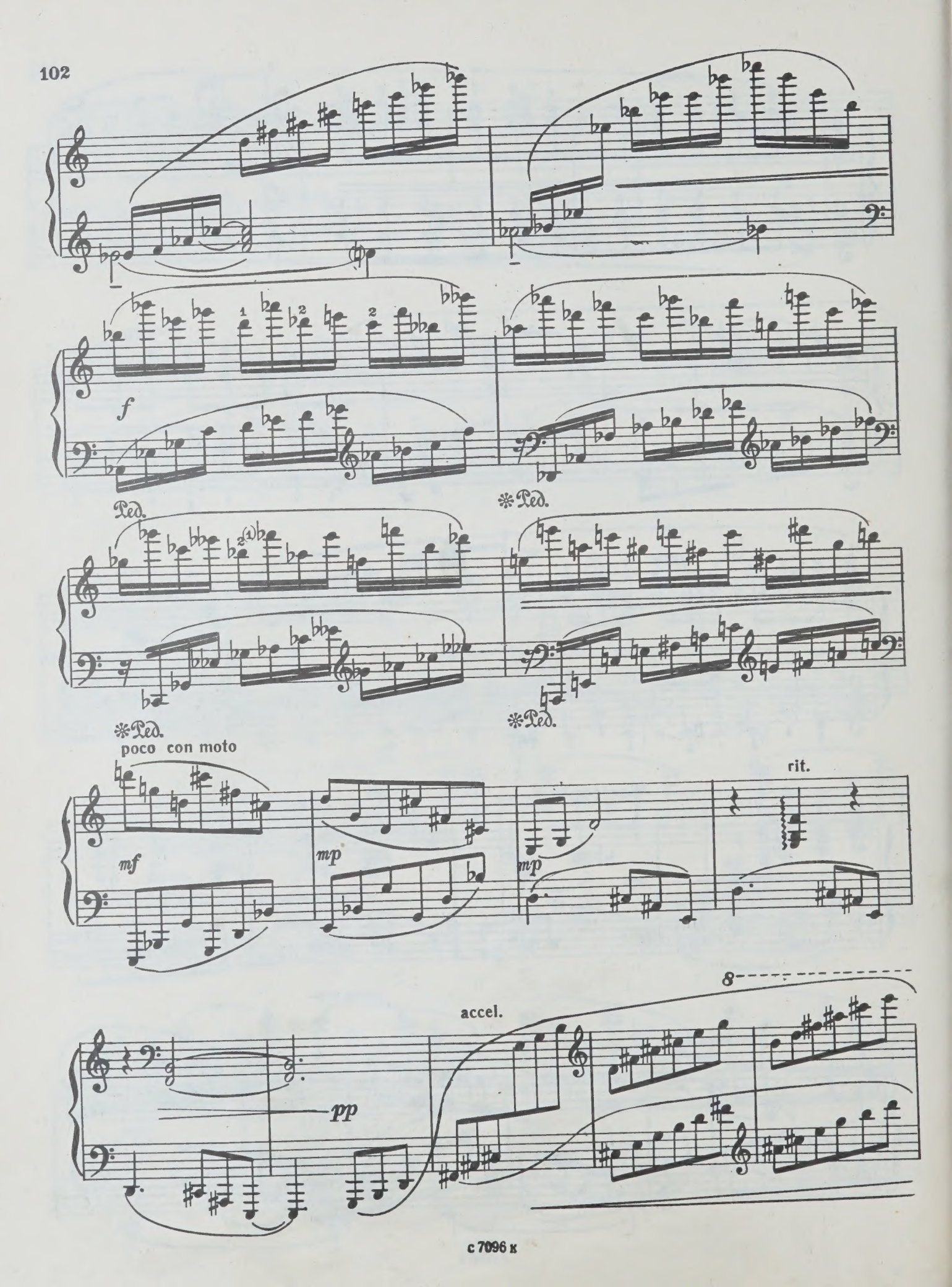

string.
p
sf
rubato

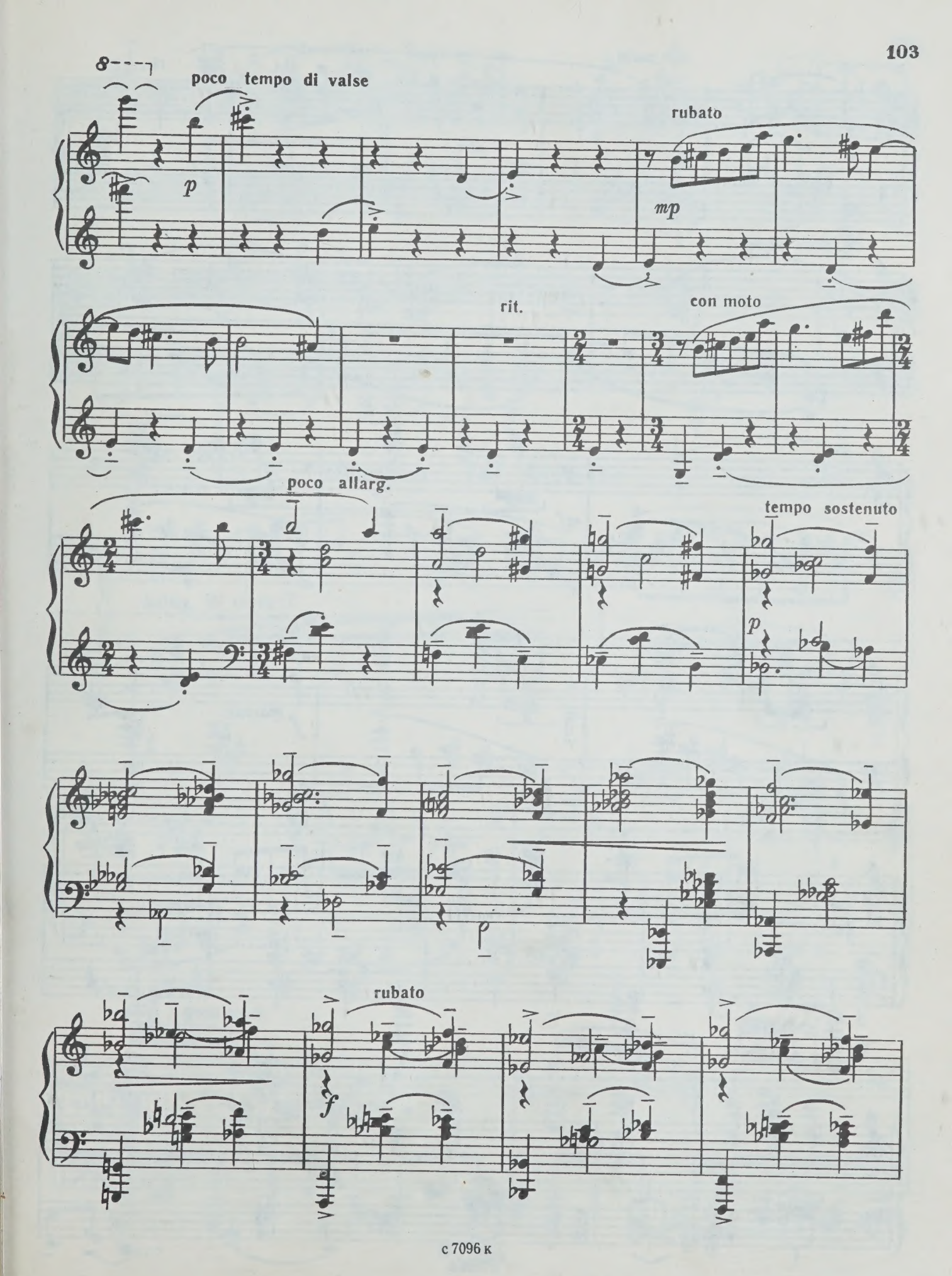

string.

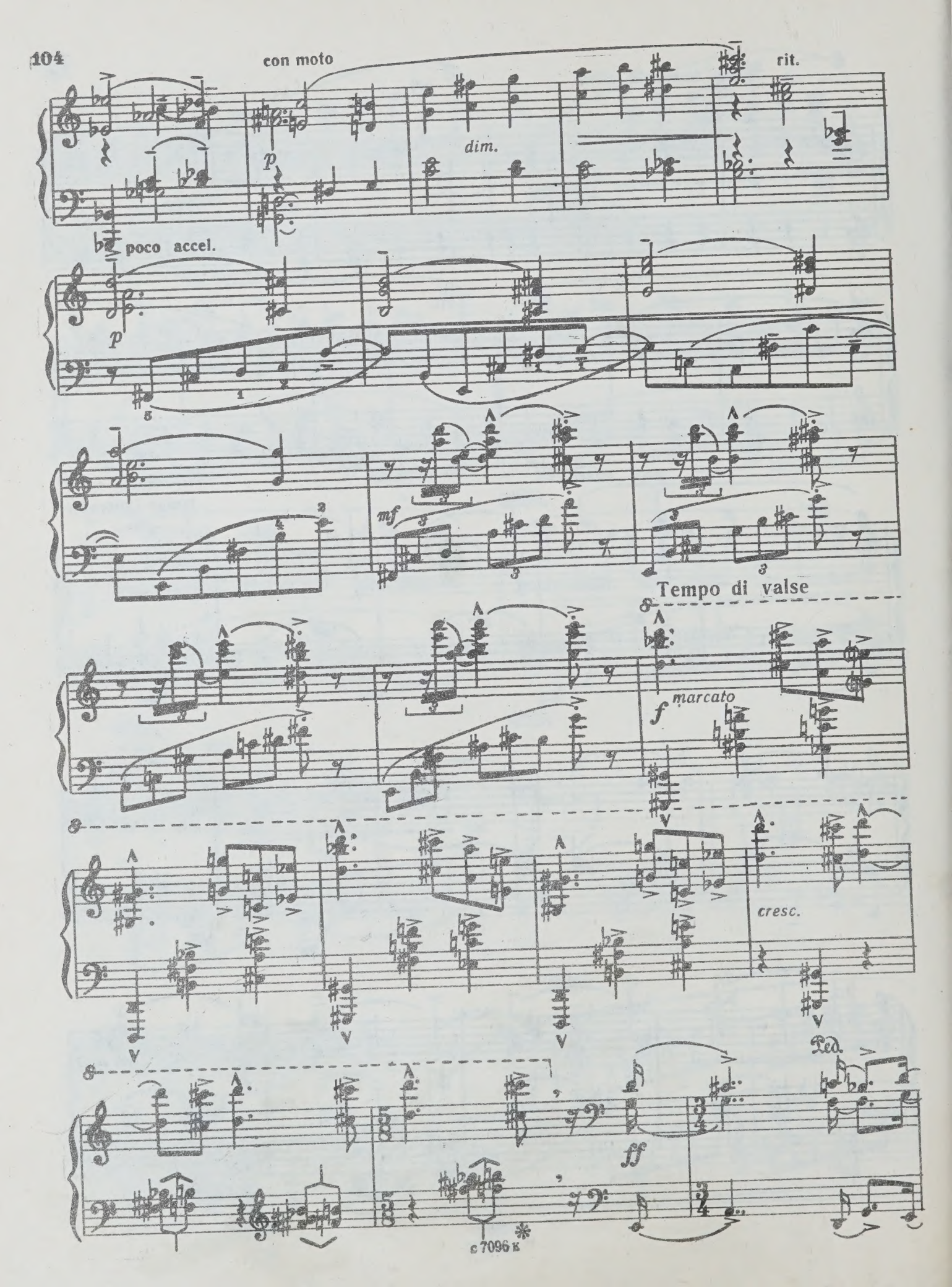

sf
rubato

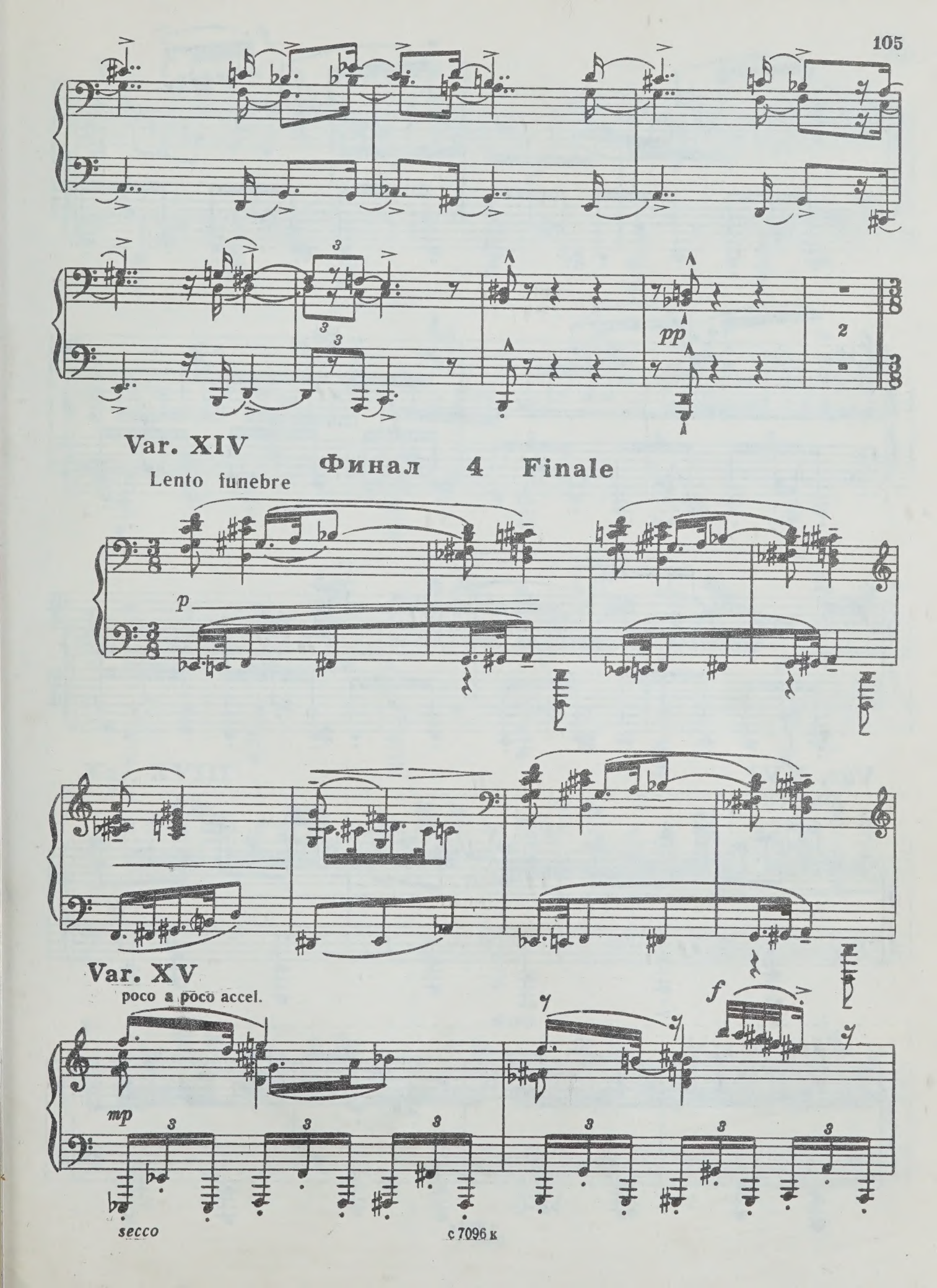

Sostenuto
mp

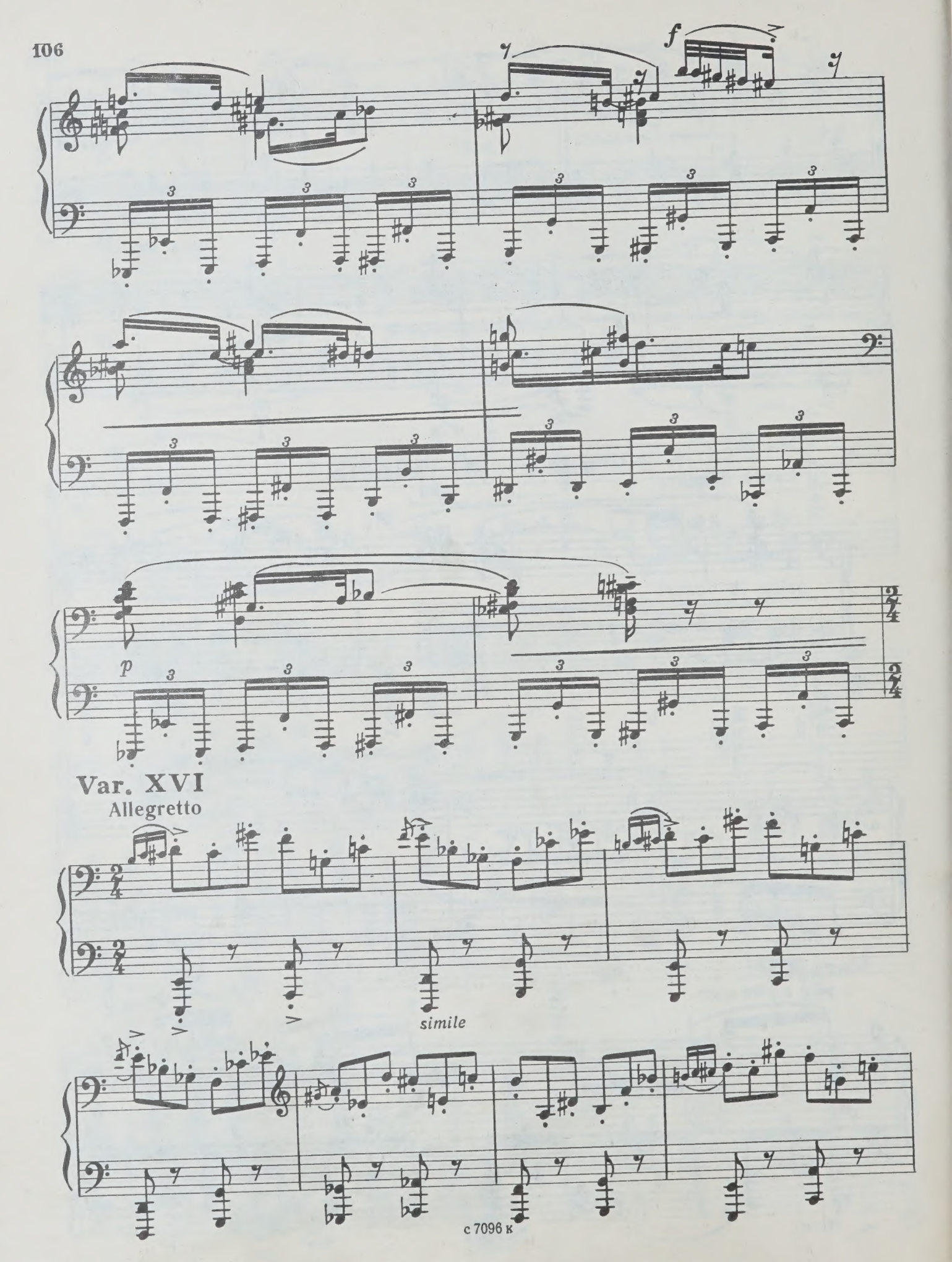

cresc.


f
Ped.
✻Ped.
✻Ped.
✻Ped.
poco con moto
mf
mp
mp
rit.
accel.
pp

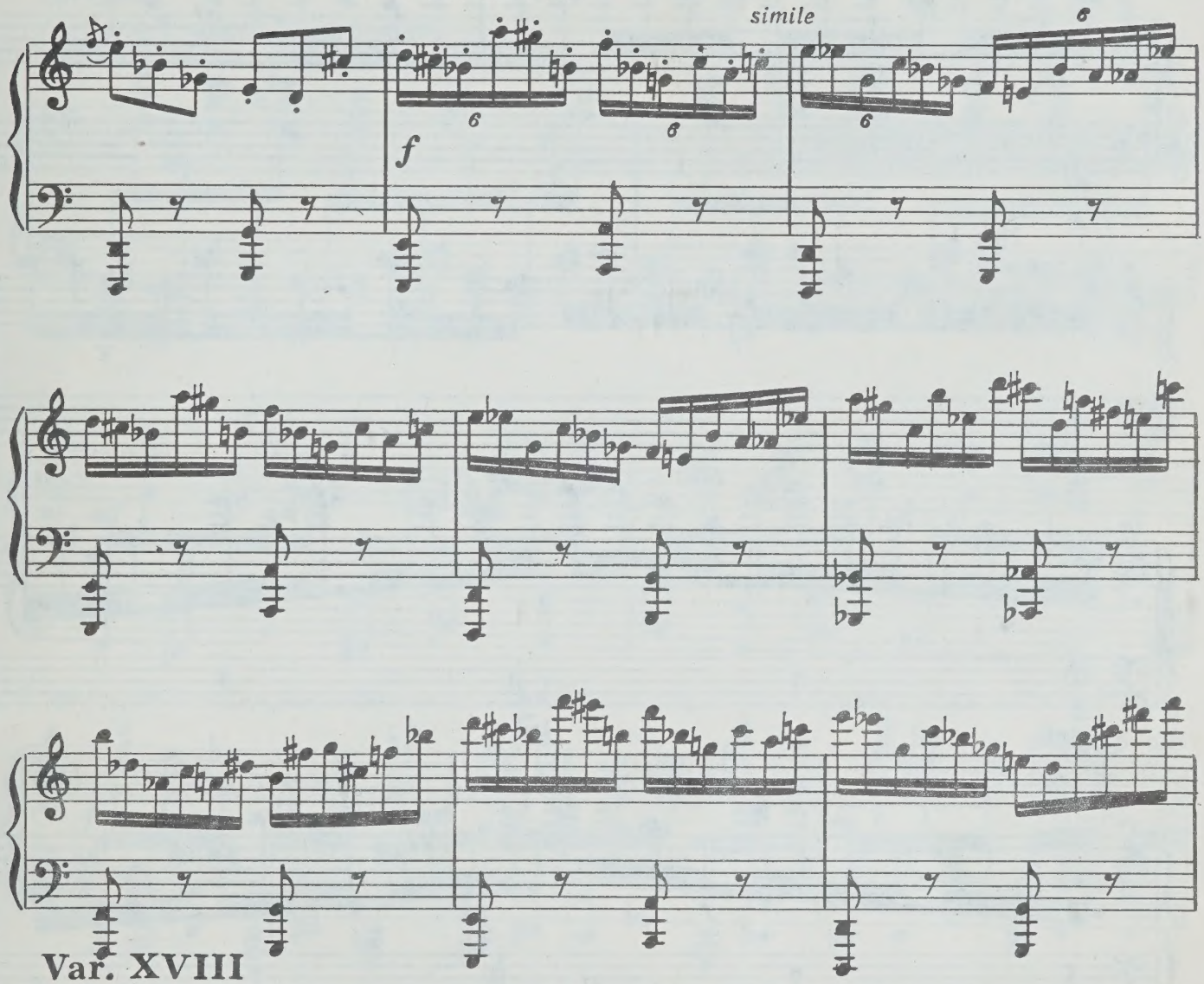

poco tempo di valse
p
rubato
mp
rit.
con moto
poco allarg.
tempo sostenuto
p
rubato
f


con moto
rit.
dim.
p
poco accel.
p
mf
Tempo di valse
f
marcato
cresc.
Ped.
ff

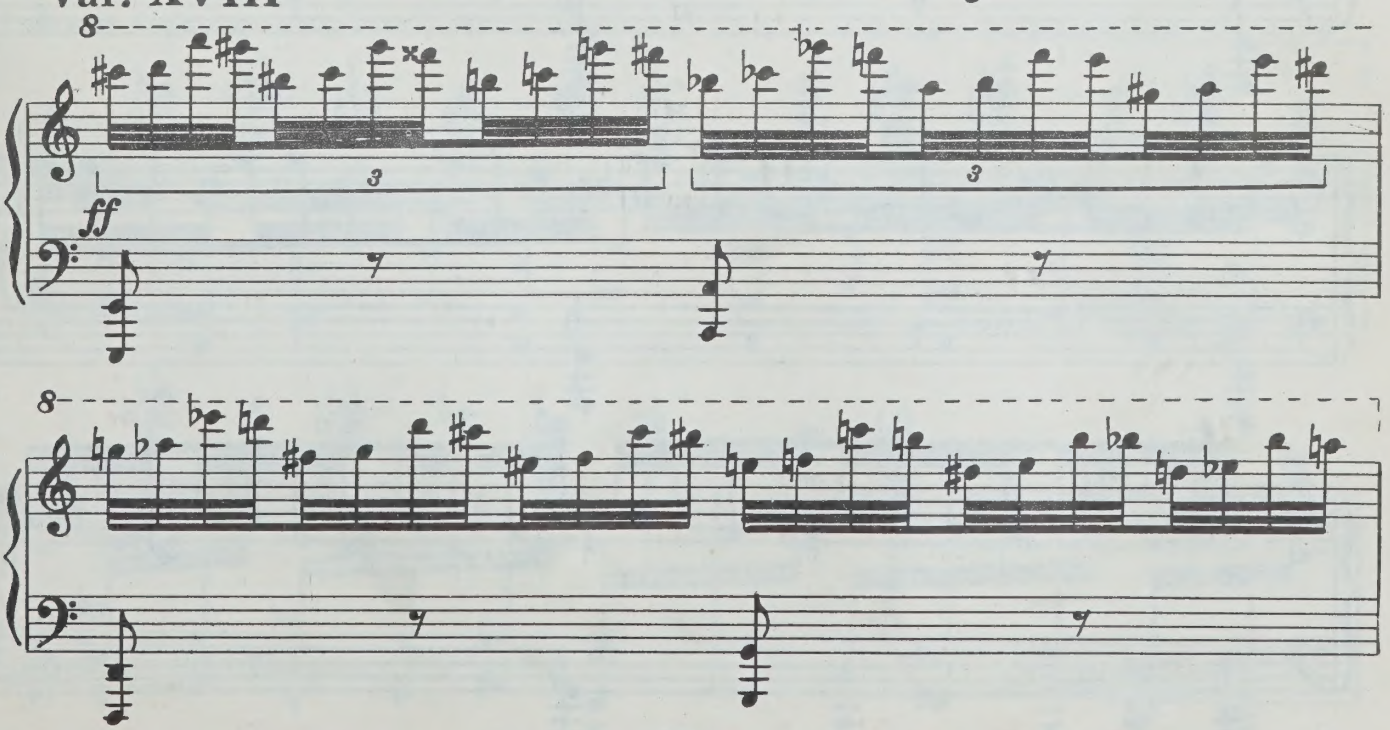

pp
Var. XIV
Lento funebre
Финал 4 Finale
p
Var. XV
poco a poco accel.
mp
f
secco

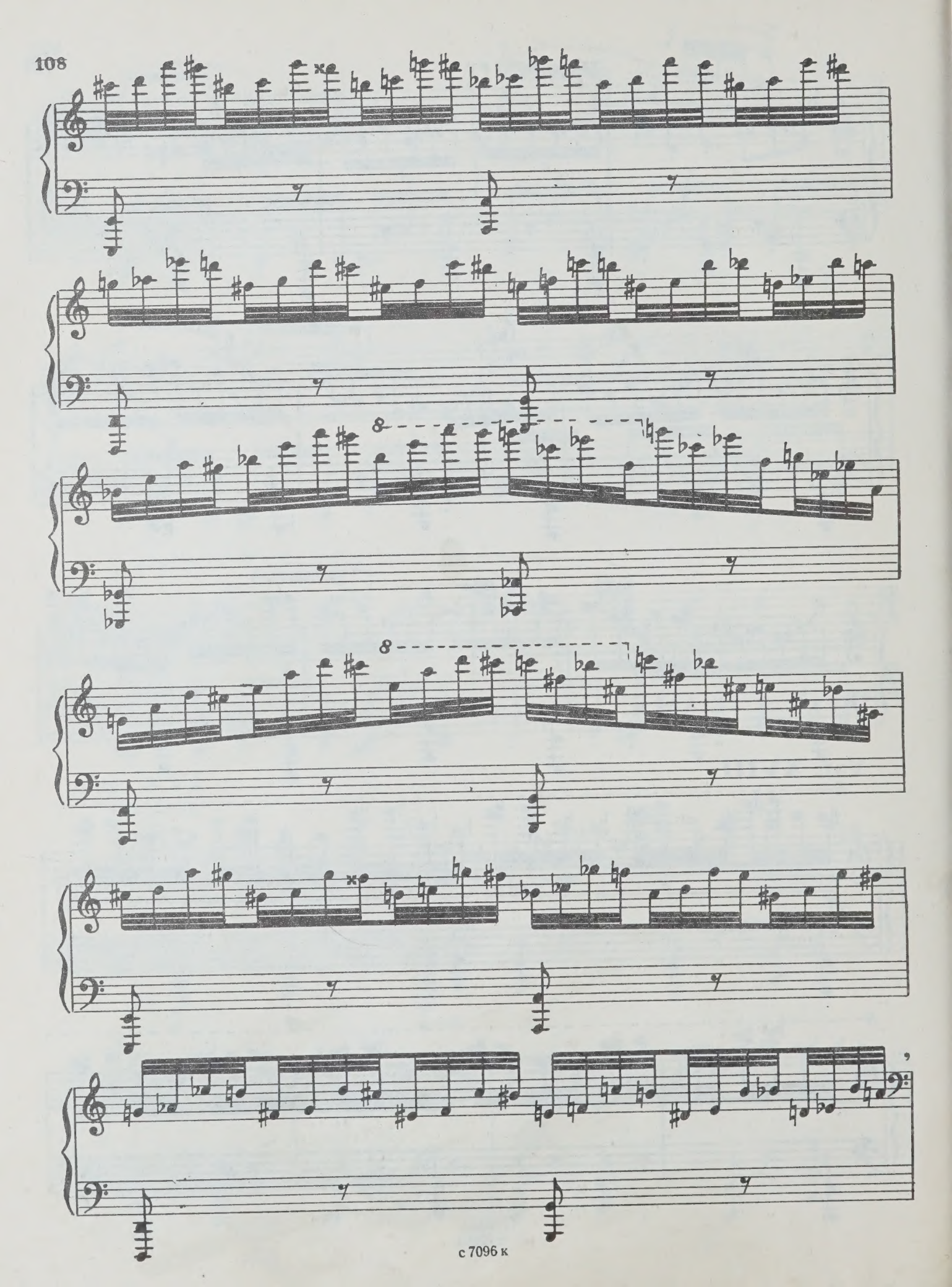

f
p
Var. XVI
Allegretto
simile

Var. XVII



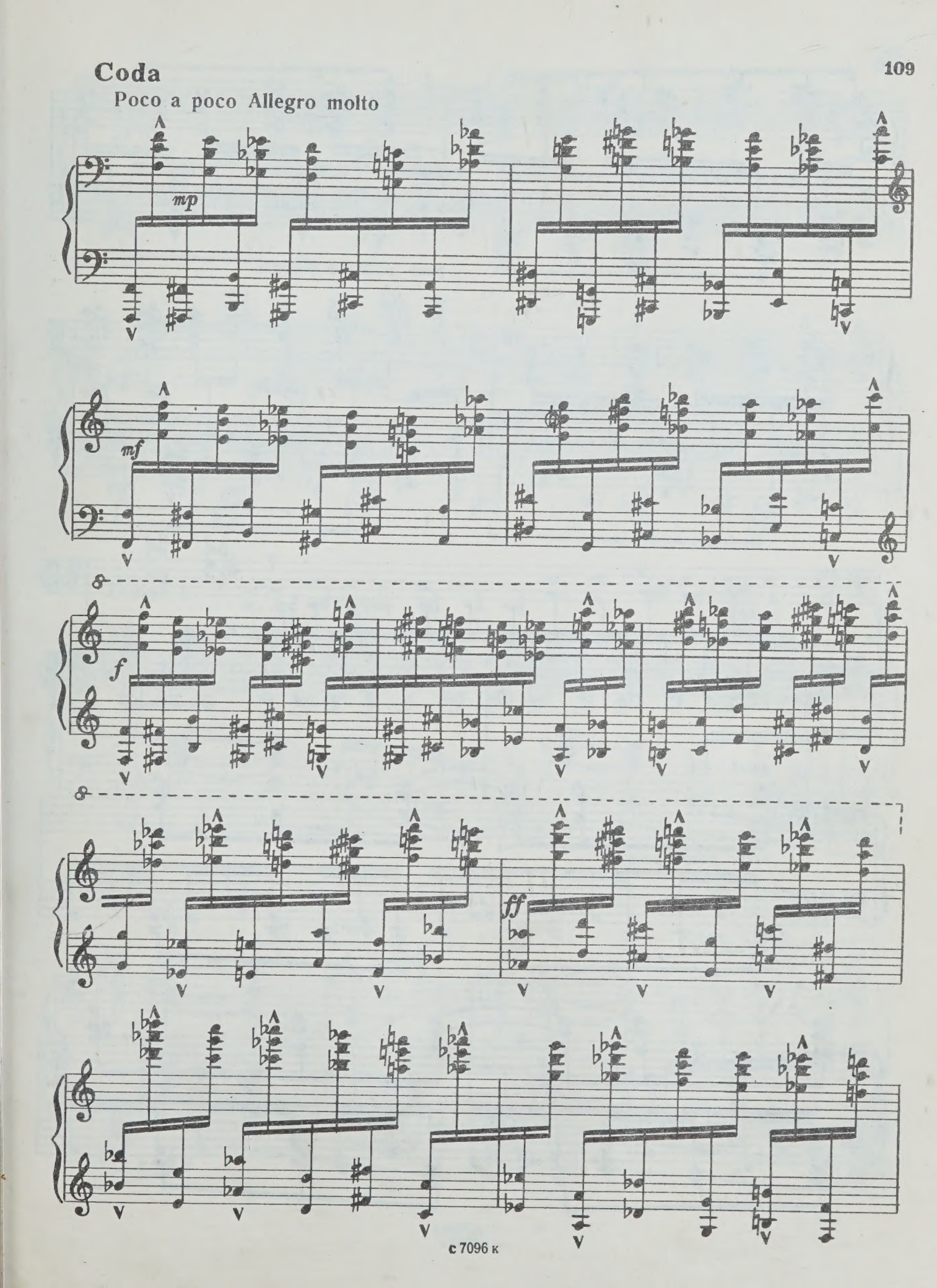
Var. XVIII





Coda

Poco a poco Allegro molto

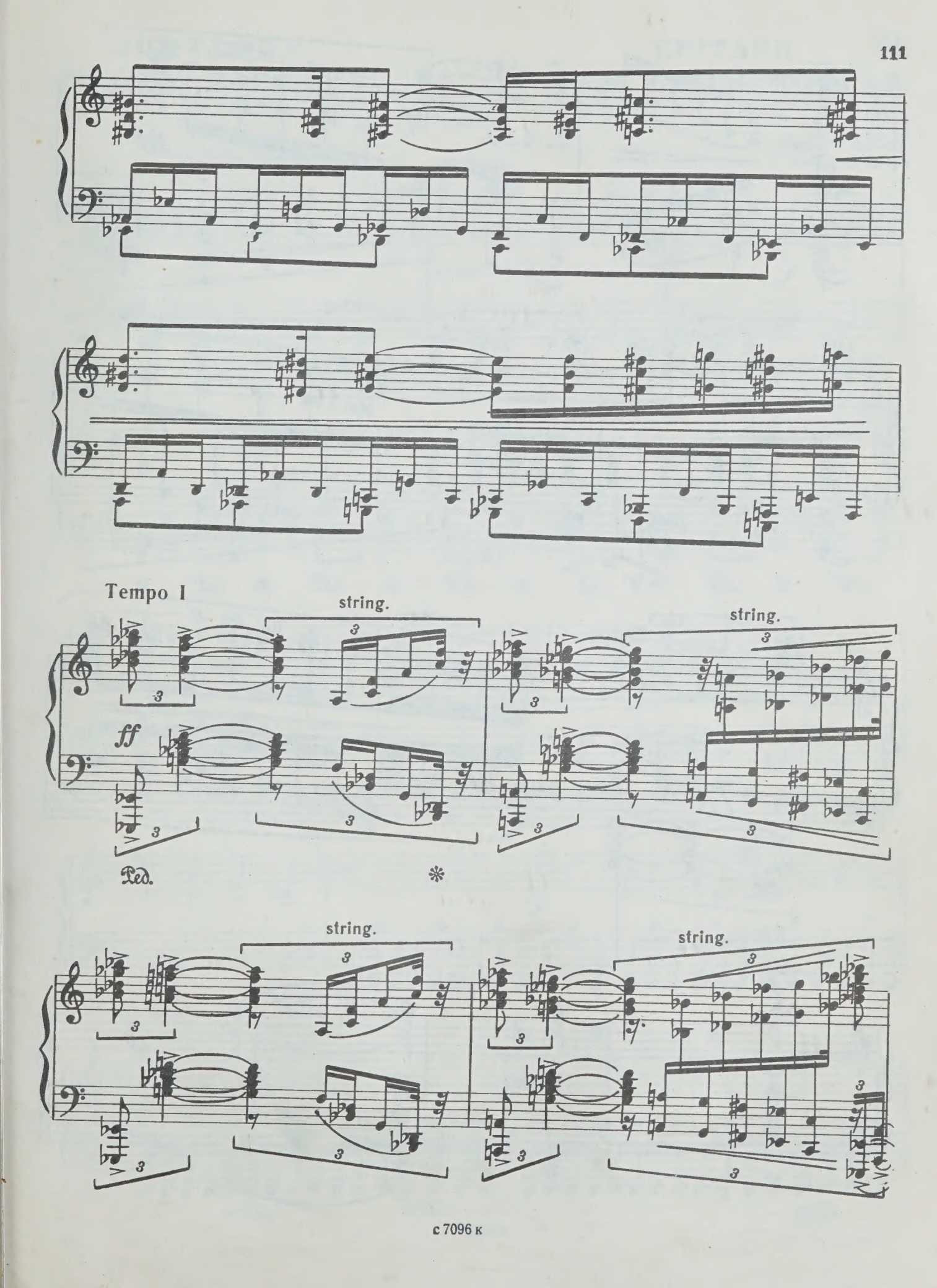


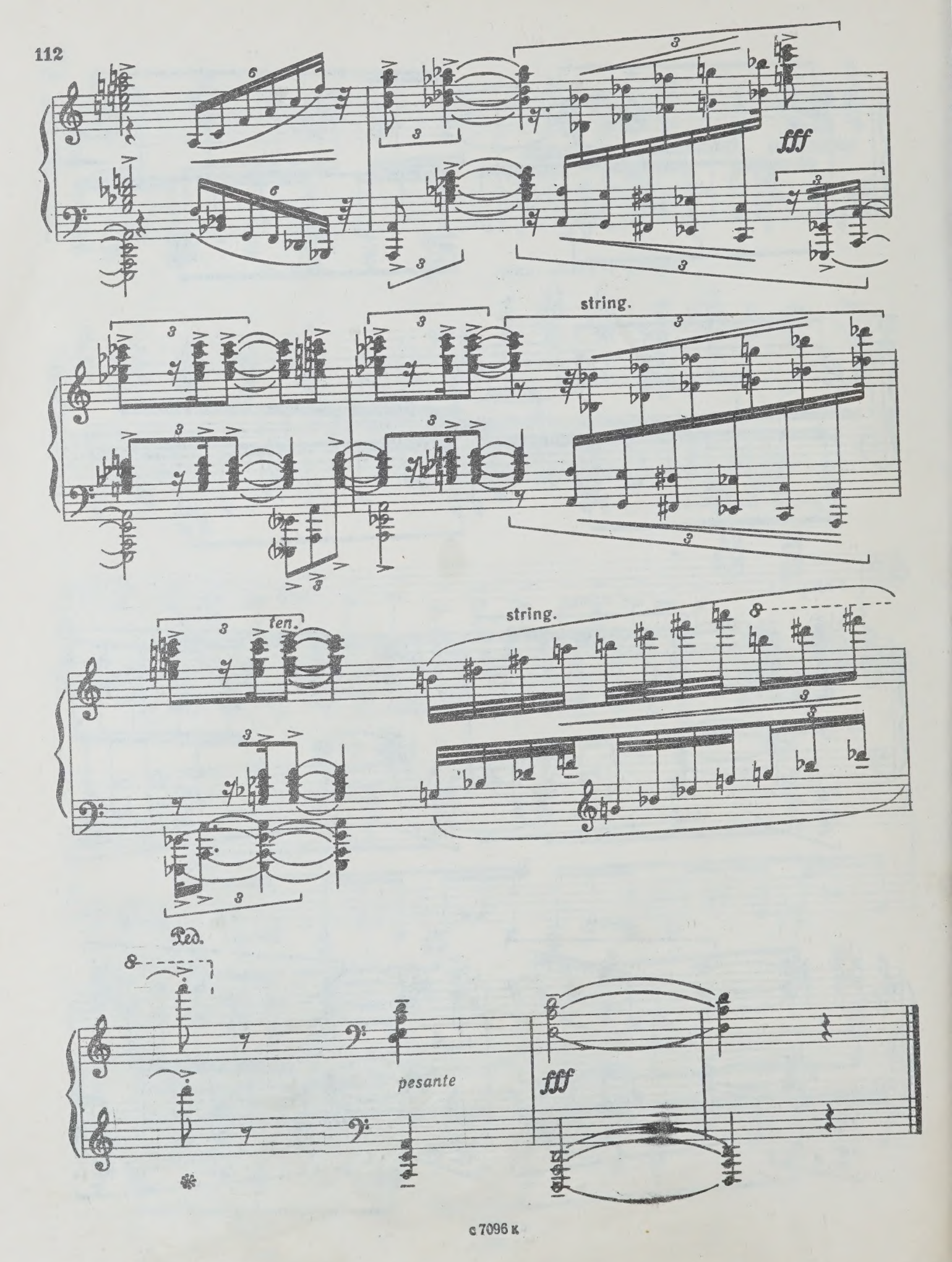
poco allarg. e pesante

sp

accel.

cresc. poco a poco


Tempo I
string.
string.
ff
Ped.
*
string.
string.

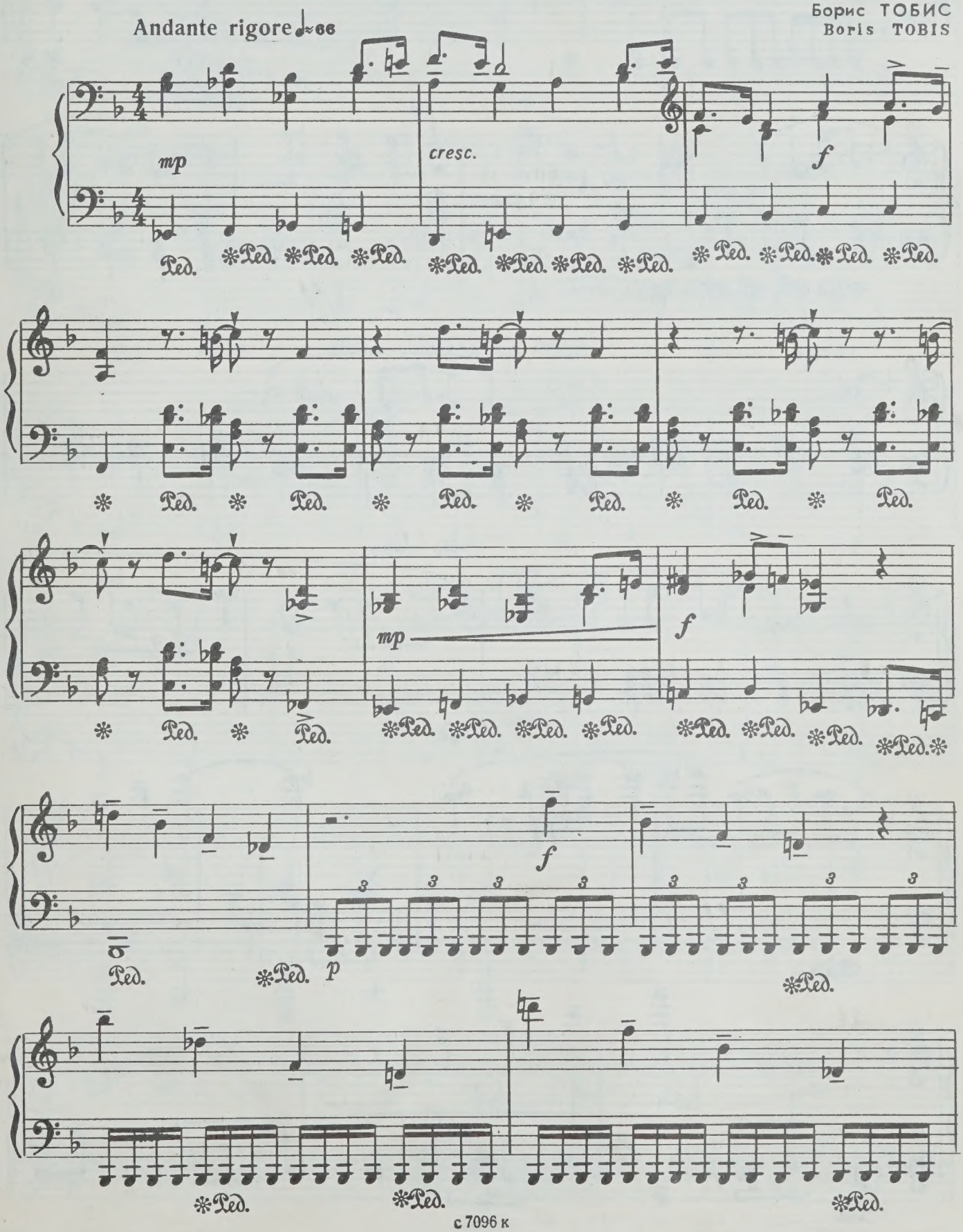

fff
string.
ten.
string.
Ped.
pesante
fff

ЭПИТАФИЯ ЯНУШУ КОРЧАКУ

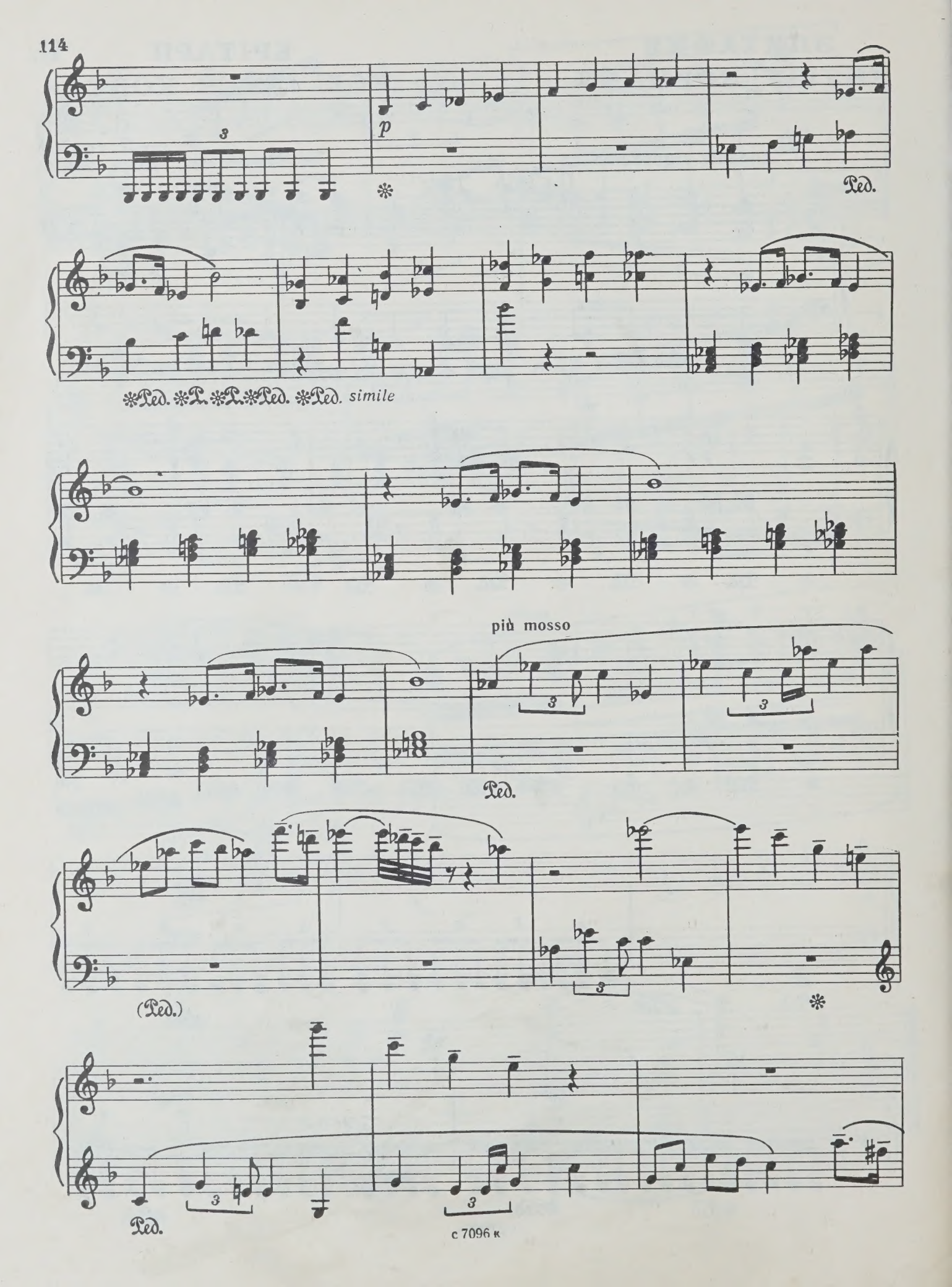
ЕРІТАРН FOR JANUŠ KORČAK

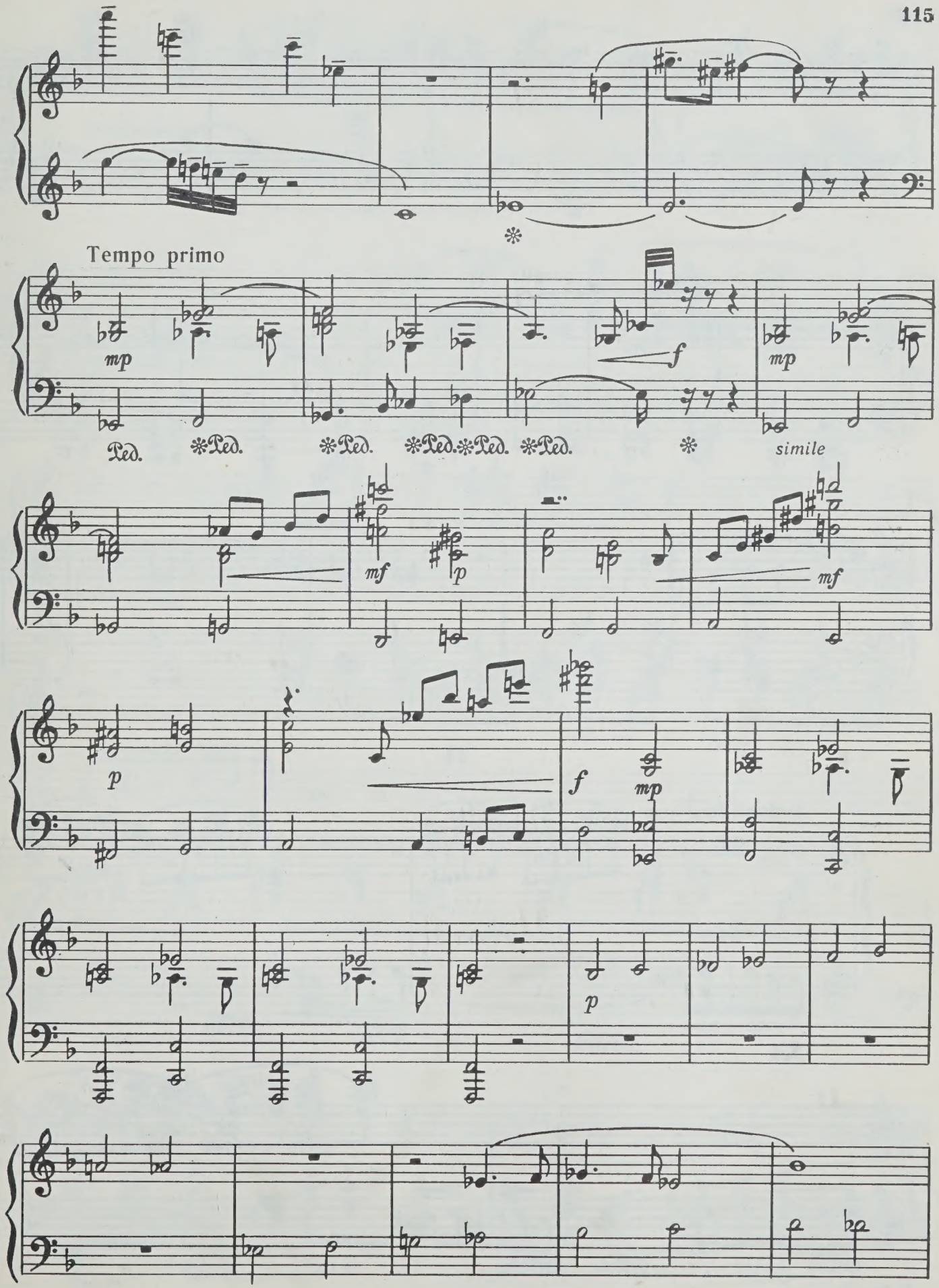
I

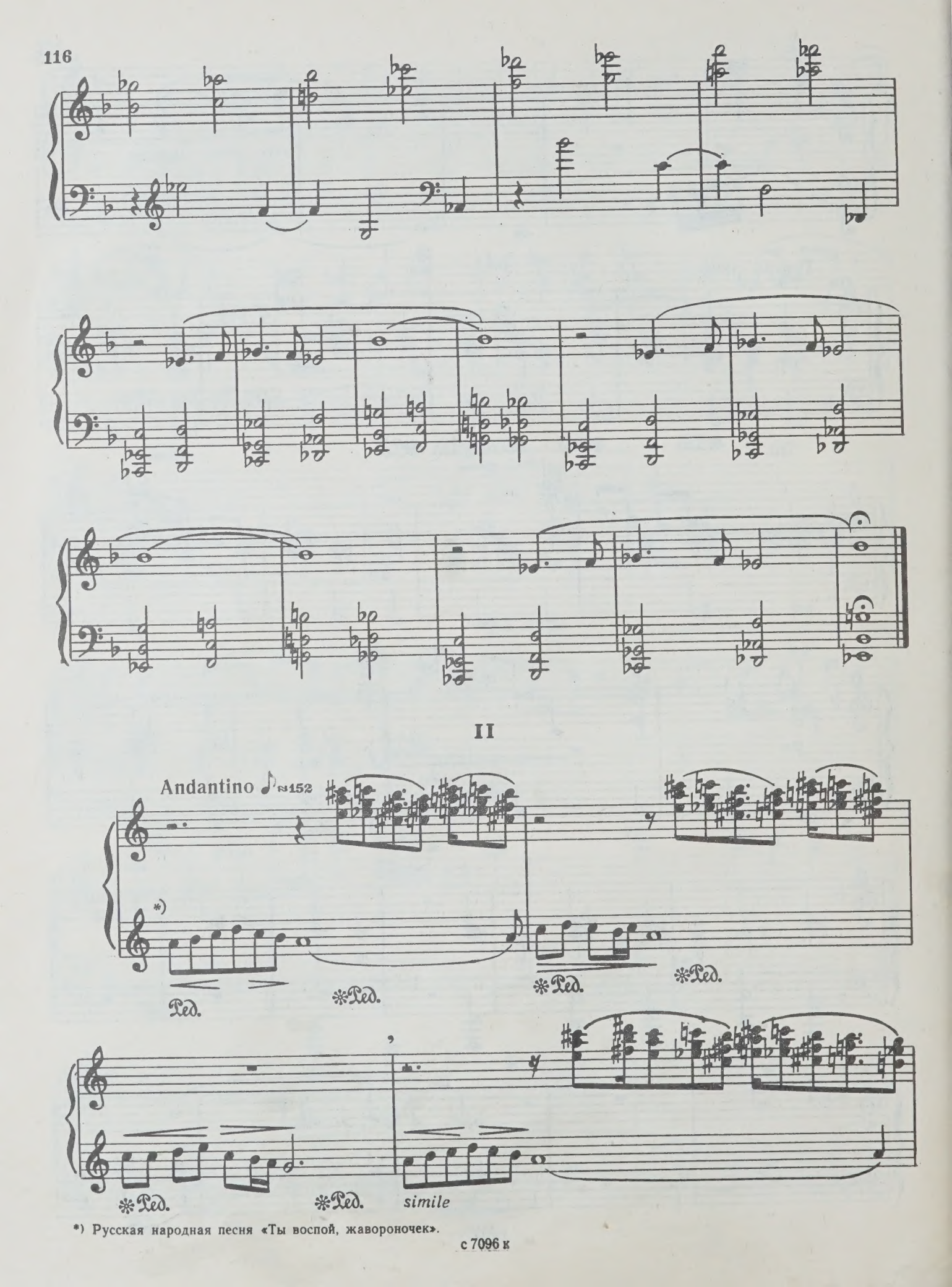
Борис ТОБИС
Boris TOBIS



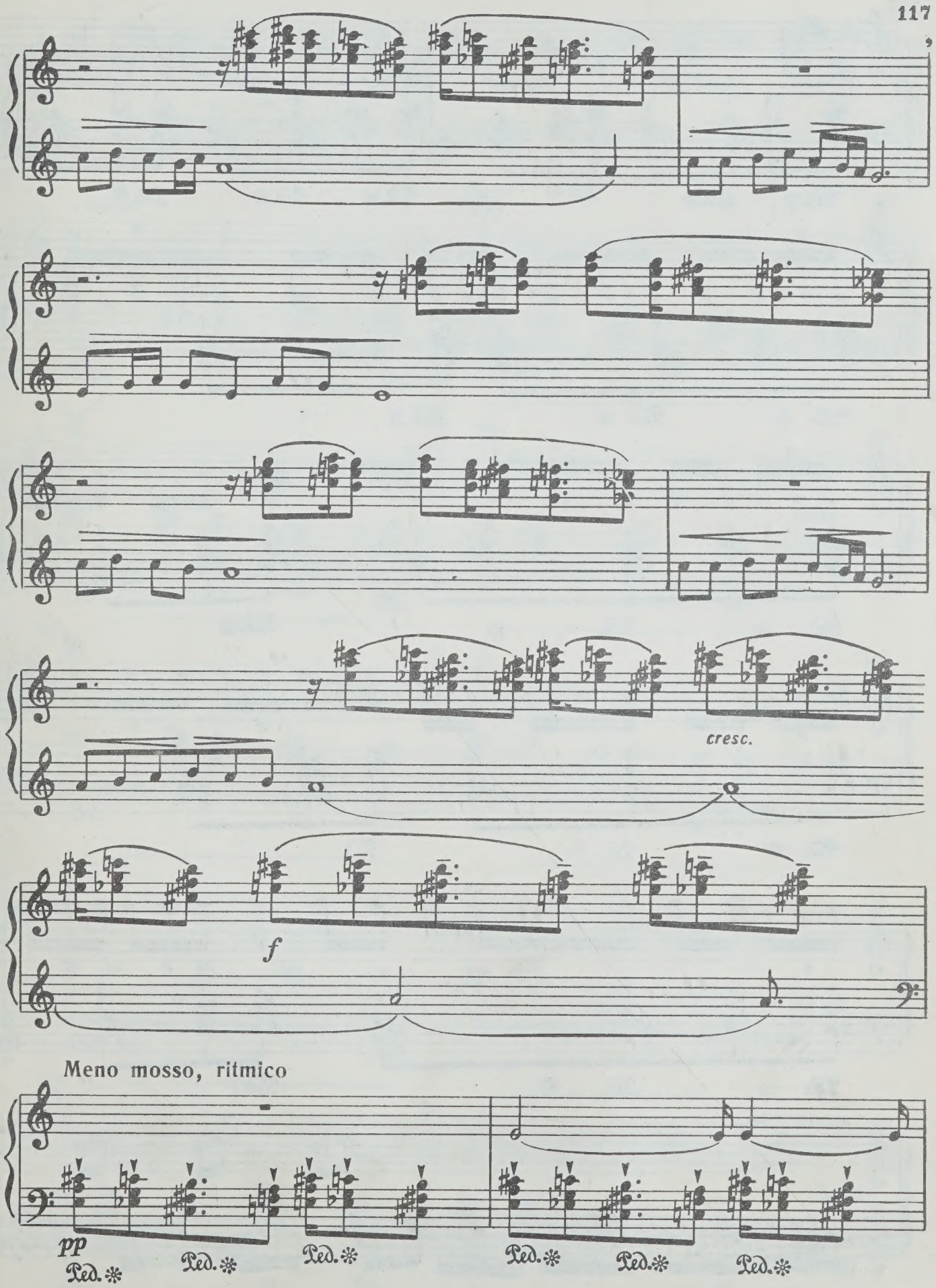
с 7096 к

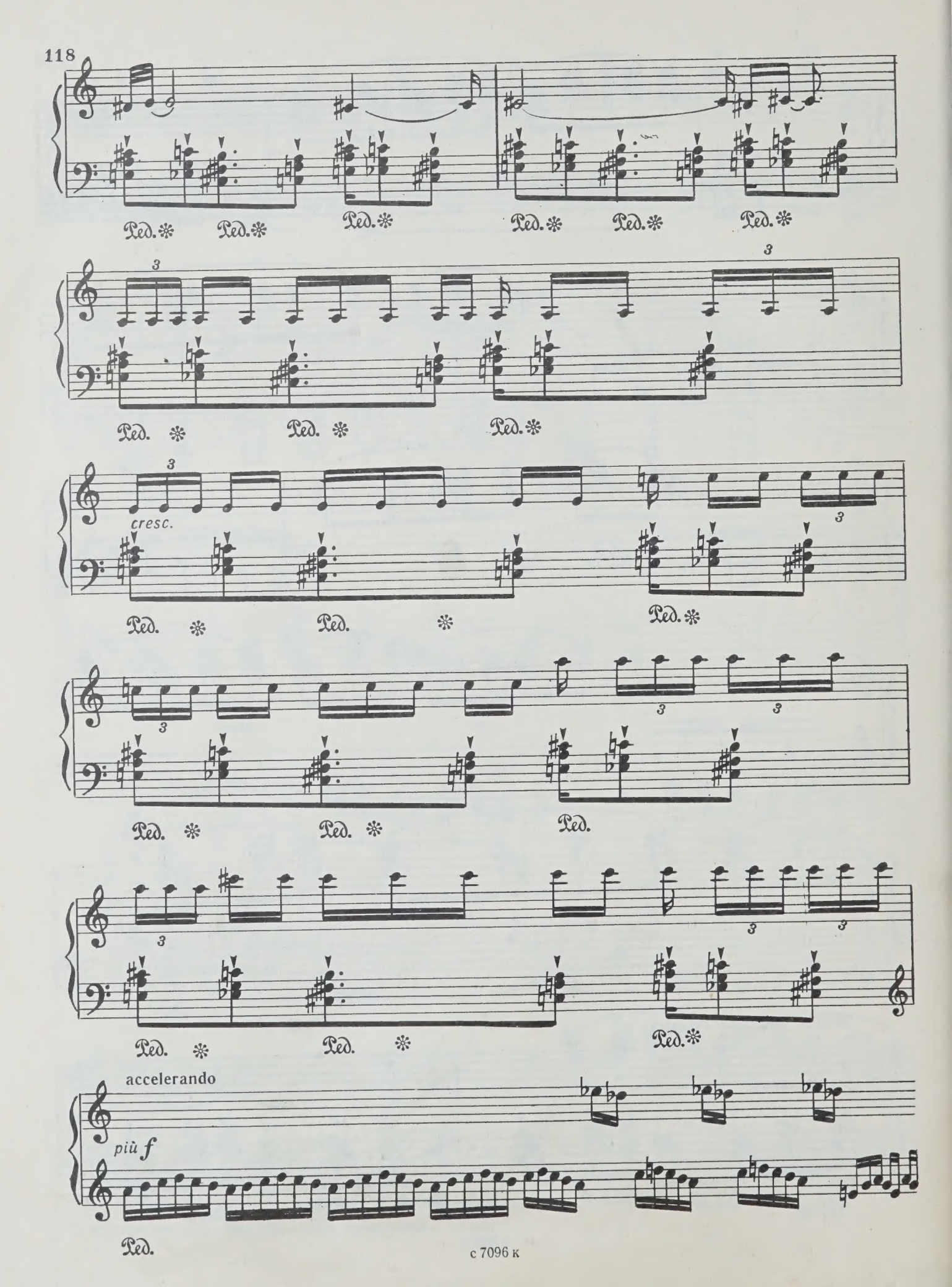

p
Ped.
*Ped. *P. *P. *Ped. *Ped. simile
più mosso
Ped.
(Ped.)
Ped.

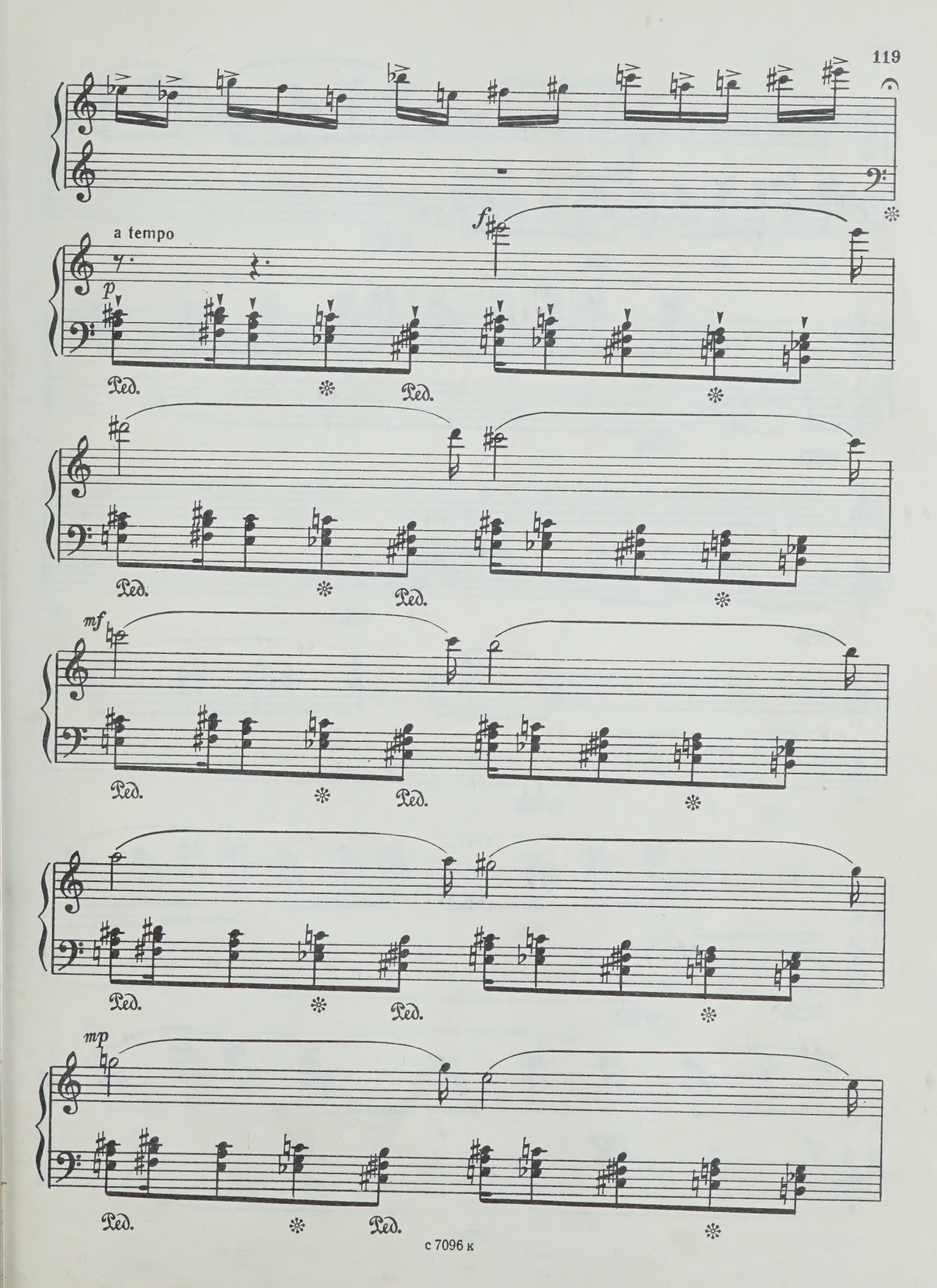

Tempo primo
mp
f
mp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
simile
mf
p
mf
p
f
mp
p

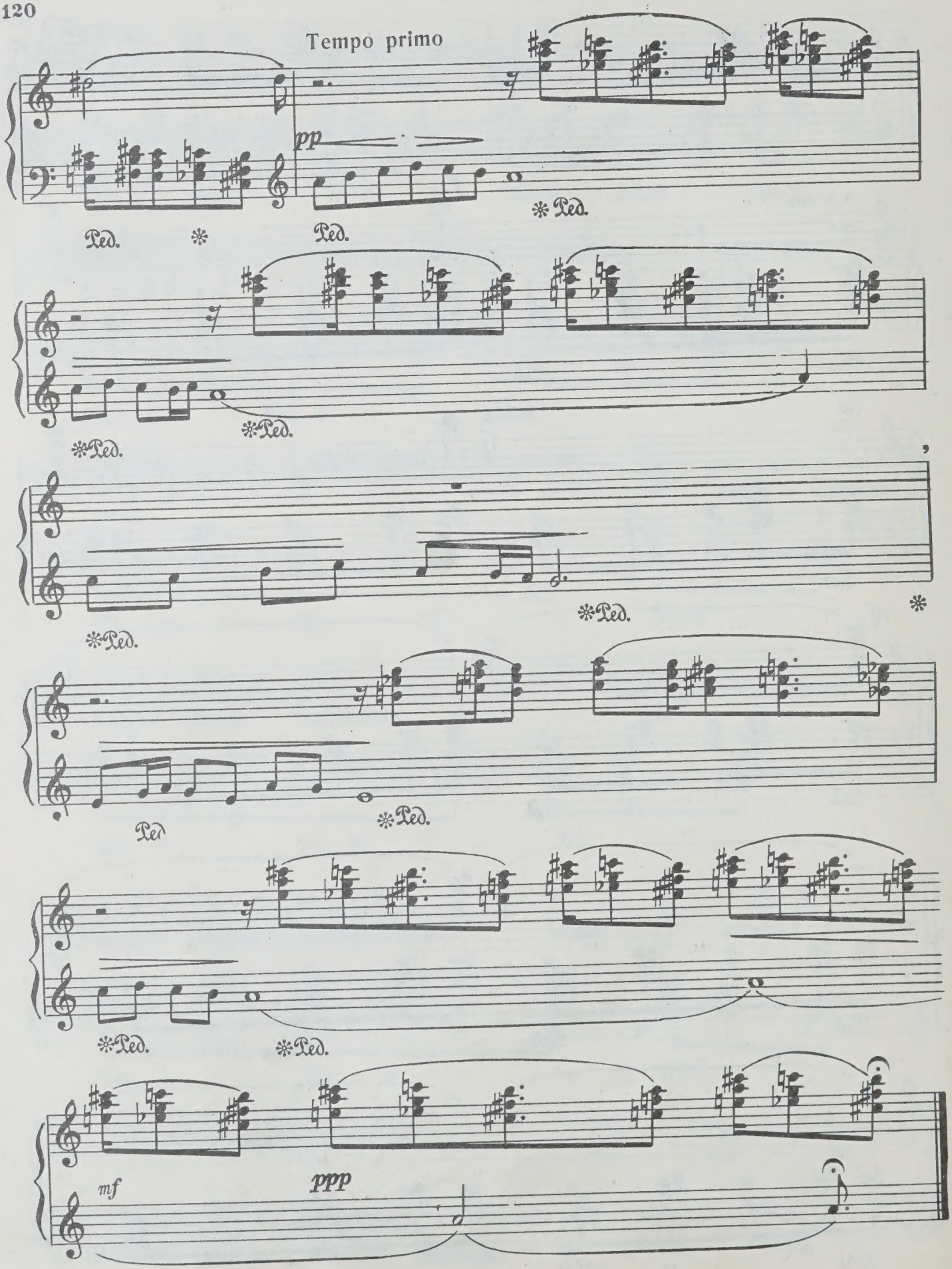


*) Русская народная песня «Ты воспой, жавороночек».


cresc.
f
Meno mosso, ritmico
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
cresc.
accelerando
più f


a tempo
p
f
mf
mp
Ped.


Tempo primo
pp
Ped.
mf
ppp

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